

INDIGENOUS EXPRESSIONS OF CULTURE

Canadian
and
Polish Upper Silesian
Perspectives

APRIL 26 – 28, 2017, Sosnowiec
www.fraserus.us.edu.pl

Keynote Speakers:
Tomson Highway
Jo Ann Archibald
Zbigniew Kadłubek



UNIVERSITY OF SILESIA
IN KATOWICE



Institute of English
Cultures and Literatures



Canada

fraserus.edu.pl

CONTENTS

Welcome

Conference venue

Conference aims

Keynote speakers

Conference schedule

Biographical notes

Abstracts

Supporting Events

Publication opportunity



WELCOME

Dear participant,

Thank you for attending the international conference

Indigenous/Local Expressions of Culture in Storytelling, Drama, Theatre and Performance – Traditional and Contemporary Canadian and Polish Upper Silesian Perspectives

organized by University of Silesia in Katowice (US), Poland and University of the Fraser Valley (UFV), Canada.

We wish you a successful and inspiring conference and an enjoyable stay in Upper Silesia.

Conference organizers

Conference Co-Chairs:

Eugenia Sojka (US)
Michelle LaFlamme (UFV)

Assistant Chairs:

Sabina Sweta Sen – Podstawska (US)
Shirley Swelchalot Shxwha:yathel Hardman (UFV)

Conference Logo Design:

Marta Gorgula (US)

Organizational Committee Members:

Alicja Bemben (US)
Magdalena Bednorz (US)
Sonia Caputa (US)
Dorota Fox (US)
Aneta Głowacka (US)
Marzenna Gustek-Sikorska (US)
Rafał Madeja (US)
Małgorzata Poks (US)

Translators and Interpreters:

Nina Augustynowicz (US)
Tomasz Jerzy Brenet (US)
Paweł Jędrzejko (US)

CONFERENCE AIMS

Indigenous Expressions of Culture in Storytelling, Drama, Theatre and Performance – Traditional and Contemporary Canadian and Polish Upper Silesian Perspectives **April 26-28, 2017**, University of Silesia, Sosnowiec campus

The first of the intended series of conferences dedicated to the exploration of complex Indigenous cultures of North America and minor cultures of Eastern/Central Europe - is a joint project of the Department of English and Indigenous Affairs Office, University of the Fraser Valley (UFV), Canada, and the Canadian Studies Centre and Department of American and Canadian Studies at the Institute of English Cultures and Literatures, and interdepartmental Theatrum Research Group at the University of Silesia (US), Poland.

The conference examines traditional and contemporary expressions of culture in Indigenous Canada and in the region of Polish Upper Silesia with a special focus on storytelling and drama, theatre and performance (DPT). The event offers a chance to develop a transcultural dialogue between scholars, artists and educators of marginalized cultures colonized by diverse powers throughout history, whose most recent struggle for recognition, including the processes of cultural and linguistic revitalization, can benefit from such transcultural encounters.

The exploration of Canadian scholarship on Indigenous literatures and cultures, and especially the work of Indigenous playwrights, artists, performers, scholars/critics and educators is of great interest to the critics of minor/

Indigenous literatures and cultures in Europe. We believe that in spite of many differences between Indigenous cultures of America and minor cultures of Eastern/Central Europe, critical insights and analytical tools offered by Indigenous research methodologies, epistemologies and pedagogical theories can provide instructive, alternative ways of approaching the under-studied and under-theorized works of European minor/Indigenous writers, performers and artists.

With a comparative project in mind, we are initiating new avenues of research related to the marginalized local/indigenous/minor cultures of Eastern/Central Europe studied in the context of Indigenous cultures of North America. We hope this pioneering venture will lead to a greater understanding of the Indigenous and minor cultures functioning within major dominant national narratives of Canada and Poland.

Keynote lectures, workshops and conference presentations broadly address a variety of topics related to the theme of the conference:

- Re-reading and re-writing of history in DTP
- Poetics, aesthetics and politics of identity construction in DTP
- Language recovery and revitalization, and identity construction / performance
- Storytelling, drama, theatre and performance as tools of decolonization and pedagogy
- Storytelling as a repository and archive of Indigenous knowledge
- Indigeneity of Upper Silesia
- The role of the storytelling and DTP in the cultural revival of Canadian Indigenous and Polish Upper Silesian cultures

CONFERENCE VENUE

**Institute of English Cultures and Literatures, University of Silesia,
ul. Gen. S. Grot-Roweckiego 5, 41-205 Sosnowiec, Poland**



KEYNOTE SPEAKERS



Jo-Ann Archibald, Q'umQ'umXiiem, from the Sto:lo and Xaxli'p First Nations, Professor in the Educational Studies Department, University of British Columbia, author of numerous publications including *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. Described as a visionary and an agent of change, she is nationally recognized for creating culturally relevant teacher education and graduate programs for Aboriginal students.; she co-led the Accord on Indigenous Education in 2010, a groundbreaking collaboration to improve Indigenous education in Canada. In 2000, she won a National Aboriginal Achievement Award for Education and an AERA (American Education Research Association) Scholars of Color Distinguished Career Contribution Award in 2013.



Zbigniew Kadlubek, born in Rybnik, Upper Silesia, Poland, is a classical philologist, comparatist, essayist, creative writer and Associate Professor at the University of Silesia in Katowice, Poland, where he chairs the Department of Comparative Literatures at the Faculty of Philology. Among his numerous publications, of which many have been dedicated to the past and present of Upper Silesian culture(s), the most prominent non-academic texts are his fictional *Listy z Rzymu* [Letters from Rome] written in Silesian (2008, 2012) as well as his Silesian translation of Aeschylus's *Prometheus Bound* (2013). The most important of his scholarly publications are his two monographs dedicated to the theology and poetry of Saint Peter Damian, his translations of his Latin poetry, as well as monograph *Święta Medea. W stronę komparatystyki*

pozasłownej [The Holy Medea. Toward Extraverbal Comparative Studies Beyond] (2010, 2011) shortlisted for the prestigious Gdynia Literary Award in 2011. His Silesiana include a collection of essays *Myśleć Śląsk* [Thinking Silesia], co-authored with Aleksandra Kuncze (2007), a recent geopoetic novel *Fado. Piosenka o duszy* [Fado. The Song of the Soul] (2015), as well as the latest collection of his essays *Bezbronne myśli. Eseje i inne pisma o Górnym Śląsku* [Vulnerable Musings. Essays and Other Writings on Upper Silesia] (2016).



Tomson Highway (Cree, from Brochet, a reserve in the extreme northwest corner of Manitoba, son of caribou hunter), a playwright, novelist, musician, composer and social activist. He is one of Canada's most influential aboriginal voices who has shaped the development of Aboriginal theatre in both the country and around the world. In 1994 he was inducted into the Order of Canada, the first aboriginal writer to be so honoured. *Maclean's* magazine named him one of the 100 most important people in Canadian history. He is trilingual, with Cree as his first language. His award winning plays, *Dry Lips Oughta Move to Kapuskasing*, *The Rez Sisters*, *The Sage*, *The Dancer and the Fool*, *Annie and Old Lace* and *Ernestine Shuswap Gets Her Trout* have been translated into numerous languages, published in anthologies beside the works of Tennessee Williams, Berthold Brecht and Harold Pinter; His novel, *Kiss of the Fur Queen*, was nominated for several prestigious literary awards. Highway holds honorary doctorates of nine universities.

PROGRAMME

WEDNESDAY, APRIL 26th (DAY ONE)

8:30 Registration – Entrance Hall

Note: all presentations are scheduled to be held at the Faculty Council Hall (Sala Rady Wydziału) at the Modern Languages and Letters Building of the University of Silesia in Katowice, Sosnowiec, ul. Gen. Stefana Grot-Roweckiego 5.

9:15 – 10:00 Opening Ceremony

Prof. zw. dr hab. Andrzej Noras – Vice-Rector for Research, University of Silesia

His Excellency Mr. Stephen de Boer - Ambassador of Canada to Poland

Prof. dr hab. Krzysztof Jarosz – Dean of the Faculty of Philology, University of Silesia

Prof. dr hab. Zbigniew Białas – Director of Institute of English Cultures and Literatures

Dr hab. Paweł Jędrzejko – Head of Department of American and Canadian Studies

Dr Barbara Messamore – Representative of the University of the Fraser Valley

Dr hab. Eugenia Sojka – Head of Canadian Studies Centre

10:00 – 11:00 Keynote lecture

Jo-Ann Archibald (University of British Columbia)

Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit

11:00 – 11:15 Questions and Answers, *Chair:* Eugenia Sojka (University of Silesia)

11:15 – 11:30 Coffee break & registration

11:30 – 13:15 **SESSION 1** *Chair:* Margery Fee (University of British Columbia)

Aubrey J. Hanson

Learning Resurgence: Indigenous Literary Arts and Possibilities for Decolonizing Pedagogies

Deanna Reder and Michelle Coupal

Theatre, Testimony, and Dramatherapy: The Healing Works of Vera Manuel

Rafał Madeja

Storytelling and Storywork as Reflections of Indigenous Ethnobotanical and Ethnoecological Knowledge Systems and Practices

Kit Dobson

Lee Maracle's Poetics of Diaspora and the Challenge of Framing Indigenous Rights

13:15 – 13:45 Lunch break

13:45 – 14:30 Keynote lecture

Zbigniew Kadłubek

Constructing Indigeneity of Upper Silesia (Procesy kreowania Indygenności Górnego Śląska)

14:30 – 14:45 Questions and Answers, *Chair:* Eugenia Sojka (University of Silesia)

14:45 – 15:00 Coffee break

15:00 – 16:45 **SESSION 2** *Chair:* Sabina Sweta Sen-Podstawska

Eugenia Sojka

Approaching Silesianness in the context of Indigenous methodologies

Dobrosława Wężowicz-Ziółkowska

Potlach po śląsku. O świadczeniach całościowych w obrzędach i tradycyjnej śląskiej prozie ludowej (Potlach in Silesia. 'Total prestations' in traditional Silesian storytelling and Rituals)

Dorota Fox & Aneta Głowacka

Śląska tradycja w teatrze amatorskim i zawodowym – dwie odsłony
(Silesian tradition in amateur and professional theatre – two scenes)

Iwona Woźniak

Spektakle Teatru Naumionego jako “obrząd społeczny o charakterze sakralnym”
(Naumiony Theatre spectacles as “a social ritual of sacred character”)

16:45 – 17:00 Coffee break

17:00 – 18:30 **SESSION 3** Chair: Rafał Madeja

Karina Banaszekiewicz

Domowina (Homeland) as the space and memory of Upper Silesia. The case of a film story. *Kutz – Majewski – Kłyk ...* between communication, history and anthropology of space
(*Domowina* jako przestrzeń i pamięć Górnego Śląska. Przypadek filmowej opowieści. Kutz – Majewski – Kłyk.... między komunikacją, historią i antropologią miejsca)

Janina Hajduk-Nijakowska

Memory narratives in rudimentary communicative situations
(Narracja wspomnieniowa w rudymenarnej sytuacji komunikacyjnej)

Imke Hansen,

“Wild West” and “Polish Katanga” Construction of otherness in Upper Silesian Life Trajectories and Storytelling

18:30 – 18:45 Coffee break

18:45 – 19:45 (9:45 – 10:45 AM in Vancouver)

SESSION 4 *Chair:* Shirley Swelchalot Shxwha:yathel Hardman

Meeting with Stó:lō Nation storytellers via skype – organized and conducted by **Shirley Swelchalot**
Shxwha:yathel Hardman

Storytellers:

Mary Sandoval

David Gutierrez

20:00 – 22:30 Banquet (Restauracja Warszawska)

THURSDAY, APRIL 27th (DAY TWO)

10:00 – 11:00 Keynote lecture

Tomson Highway

Canadian Native Drama and Aboriginal Mythology

11:00 – 11:15 Questions and Answers, *Chair:* Eugenia Sojka (University of Silesia)

11:15 – 11:30 Coffee break

11:30 – 13:15 **SESSION 5** *Chair:* Deanna Reder (Simon Fraser University)

Margery Fee

Coyote Travelling: Early Indigenous Activist Performances

Kristina Aurylaite

Body as a Transcultural Site in First Nations Solo Performance: Tomson Highway's *Aria* and Kent Monkman's *Miss Chief Share Eagle Testikle*

Katarzyna Ziolo

Dance improvisation in performance and the creation of identity

Susan Roy

Colonial Monsters, Monstrous Histories and the Resurgence of Indigenous Worlds in Southern Coastal British Columbia

13:15 – 13:45 Lunch break

13:45 – 14:45 **SESSION 6** *Chair:* Klara Kolinska

Ursula Neuerburg-Denzer and Emilie Monnet

Building *DWELLINGS* – a collaborative Performance Creation

14:45 – 15:25 Bus ride to Chorzów

15:30 – 16:15 Open-air Upper Silesian Ethnographic Park – showcase of Upper Silesian culture

16:30 – 18:00 **TEATR NAUMIONY** (Upper Silesian Theatre Group), theatre spectacle *Kopidoł* [Gravedigger].

Director: Iwona Woźniak **Text:** Joanna Sodzawiczny

18:00 – 18:45 Dinner in Karczma Muzealna (Museum Inn)

19:30 – 21:00 Teatr Rozrywki, Chorzów

Songs in the Key of Cree

Musical Cabaret

Tomson Highway – piano

Patricia Can – vocals

Marcus Ali – saxophone

Texts from Highway's musical plays: *The Sage, the Dancer, and the Fool*; *Rose*; *The (Post) Mistress*; and songs from a new musical creation.

21:00 Wine and cheese after the performance

FRIDAY, APRIL 28th (DAY THREE)

9:45 – 11:15 **SESSION 7 Special session: Canada 150**

9: 45 – 10:00

Eugenia Sojka

Days of Canadian Culture at the University of Silesia revisited

10:00 – 10:15

Barbara Messamore

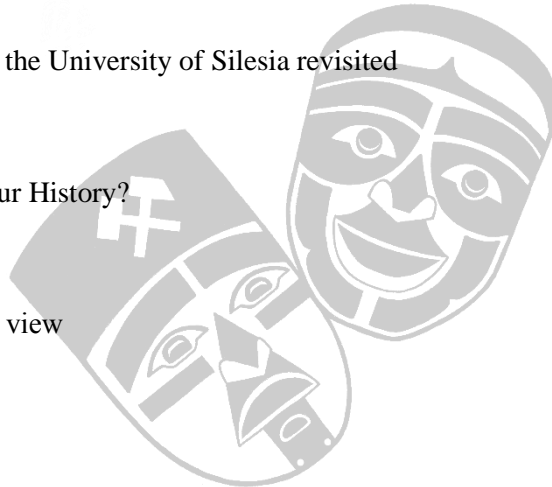
Canada 150: The Hinge of our History?

10:15 – 11:15

Jeremy Wallace

Canada @ 150: a diplomat's view

11:15 – 11:30 Coffee break



11:30 – 13:00

SESSION 8 *Chair: Ursula Neuerburg-Denzer*

Michelle LaFlamme - paper read in absentia by Taylor Breckles
(Re)animating the (un)dead

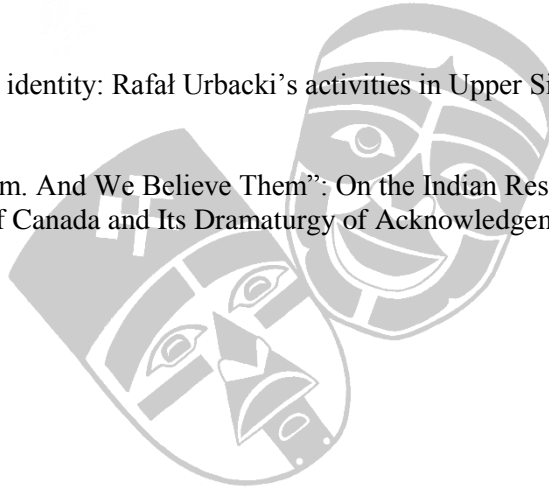
Joanna Kocemba

Participatory theatre and local identity: Rafał Urbacki's activities in Upper Silesia

Alexi Marchel

"We See Them. We Hear Them. And We Believe Them?": On the Indian Residential School Truth and Reconciliation Commission of Canada and Its Dramaturgy of Acknowledgement

13:00 – 13:30 Lunch break



13:30 – 15:00

SESSION 9 Chair: Sabina Sweta Sen-Podstawska

Klara Kolinska

‘There’s never anything good around this place:’ Reading Ian Ross’ *FareWel* as a Theatre of the Oppressed

Miranda Swift

Storytelling and Survivance in First Nations Canadian literature

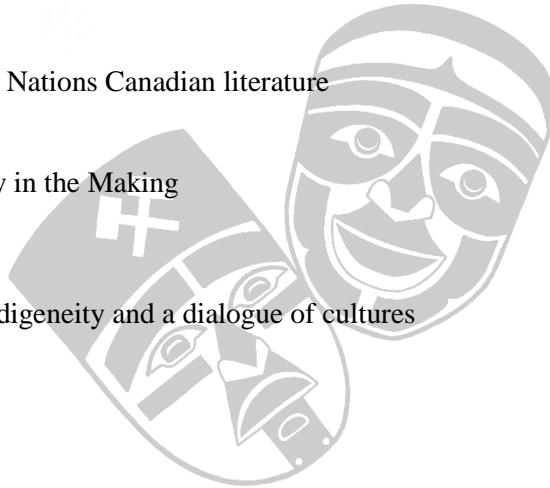
Ewa Wylężek

Where Are We At? Silesian Identity in the Making

15:00 – 15:30 Closing session

Reflections on Indigeneity, Transindigeneity and a dialogue of cultures

Closing remarks



BIOGRAPHICAL NOTES

Aurylaite Kristina, lecturer at the Department of Foreign Language, Literature, and Translation Studies, Vytautas Magnus University (Kaunas, Lithuania) and a doctoral candidate at the Department of Foreign Languages, University of Bergen (Norway), finishing a dissertation which focuses on representations of space in contemporary First Nations Canadian writing. Academic interests include ethnic literature, theatre, and film, contemporary drama, conceptual writing.

Archibald Jo-Ann, Q'umQ'umXiiem, from the Sto:lo and Xaxli'p First Nations, Professor in the Educational Studies Department, University of British Columbia, author of numerous publications including *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. Described as a visionary and an agent of change, she is nationally recognized for creating culturally relevant teacher education and graduate programs for Aboriginal students.; she co-led the Accord on Indigenous Education in 2010, a groundbreaking collaboration to improve Indigenous education in Canada. In 2000, she won a National Aboriginal Achievement Award for Education and an AERA (American Education Research Association) Scholars of Color Distinguished Career Contribution Award in 2013.

Banaszkiewicz Karina, D.Litt., Ph.D, media expert in the Film and Media Studies Department of the Institute of Cultural and Interdisciplinary Studies, University of Silesia in Katowice. She has cooperated with television (i.e. Canal+, Polonia, TVP Katowice). She has written the monographs: *Nikt nie rodzi się telewizorem. Człowiek – kultura – audiowizualność* (2000) *Audiowizualność i mimetyki przestrzeni. Media – narracja – człowiek* (2011),

published numerous articles in Polish and international scientific journals and collective volumes and taken part in activities of scientific societies involved in cultural and communication issues, including World Association of Ethics. She is engaged in studies on theory and methodology of research into technical images, especially media anthropology and anthropology of space in the context of contemporary culture.

Coupal Michelle (Bonnechere Algonquin First Nation) is Assistant Professor of English at Laurentian University. Michelle specializes in both Indigenous literatures in Canada and Canadian literature. She holds a SSHRC Insight Development Grant (2016-2018) for her book project entitled, *Teaching Trauma and Indian Residential School Literatures in Canada*. This research seeks to provide teachers at all levels (elementary, secondary, postsecondary) a theory and practice of teaching Indian residential school texts from an Indigenous framework of understanding trauma. With Deanna Reder and Joanne Arnott, Michelle is working on an edited collection of the works of Vera Manuel. Michelle has also published articles in *Studies in Canadian Literature* and *Learn Teach Challenge: Approaches to Indigenous Literatures* (2016).

de Boer Stephen, Ambassador of Canada to Poland; Stephen de Boer presented his credentials as Canada's Ambassador to the Republic of Poland on December 2, 2015 and in December 2016 as Canada's Ambassador to the Republic of Belarus. Mr. de Boer worked for 11 years for the Government of Ontario advising on trade and investment policy issues before beginning work with Global Affairs Canada in 2003. He has held various positions in the department including as Director General for Trade Controls, Director of the Oceans and Environmental Law Division and Director of the Softwood Lumber Division. From 2010-2013, he was the Deputy Chief Negotiator for Climate Change and Director General at Environment Canada promoting Canada's environmental and economic

interests in the development of a new agreement on climate change under the United Nations Framework Convention on Climate Change and advancing Canada's interests in the Climate and Clean Air Coalition to reduce Short-Lived Climate Pollutants. Mr. de Boer also represented Canada during meetings of States Parties to the 1982 United Nations Convention on the Law of the Sea, during NAFTA negotiations concerning the clarification of various investor-state provisions and at the Wassenaar Arrangement on Export Controls for Conventional Arms and Dual-Use Goods and Technologies. Mr. de Boer received an award from the Minister of International Trade for his contribution to the conclusion and ratification of the Canada-U.S. Softwood Lumber Agreement (2007) and received a Commendation from the Deputy Minister of Environment Canada for his work during the Copenhagen Climate Change Conference (2010). Mr. de Boer has published and lectured on international trade and environmental issues including at the Faculty of Law at Western University, Ryerson University and at the School of Law at Case Western Reserve University. Mr. de Boer is also a member of the Advisory Board of the Canada-U.S. Law Institute. He holds a Bachelor of Arts and a Bachelor of Laws from Western University and a Master of Laws in International and Comparative Law from Georgetown University.

Dobson Kit is an Associate Professor in the Department of English, Languages, and Cultures at Mount Royal University. He is the author of *Transnational Canadas: Anglo-Canadian Literature and Globalization* (2009); the editor of *Please, No More Poetry: The Poetry of derek beaulieu* (2013); the co-editor of *Transnationalism, Activism, Art* (with Áine McGlynn, 2013); and the co-editor of *Producing Canadian Literature: Authors Speak on the Literary Marketplace* (with Smaro Kamboureli, 2013). His next book, on mall culture in Canada, is expected in the fall of 2017. His ongoing research into Indigenous topics has led to publications on the works of Jeannette Armstrong and Eden Robinson. He is a settler living in Treaty 7 territory.

Fee Margery, Professor at the University of British Columbia, holds the McLean Chair in Canadian Studies (2015-2017) to work on early Indigenous narrative production. She is working on a new project in Environmental Humanities, a book on polar bears in the Reaktion Press Animal series, which she plans to connect to work on Inuit and Omushkego Cree stories about human-animal interaction. She has a paper forthcoming (with Shurli Makmillen), “Disguising the Dynamism of Law in Canadian Courts: Judges Using Dictionaries,” in *The Pragmatic Turn in Law and Language*, edited by Janet Giltrow and Dieter Stein (Berlin: Mouton de Gruyter) and is working on *The Dictionary of Canadianisms on Historical Principles*, 2nd online edition with editor-in-chief, Stefan Dollinger, to appear in 2017. Recent publications are *Literary Land Claims: The “Indian Land Question” from Pontiac’s War to Attawapiskat* (Wilfrid Laurier UP, 2015) and *Tekahionwake: E. Pauline Johnson’s Writings on Native North America* (Broadview, 2016), co-edited with Dory Nason.

Fox Dorota, D.Litt., Ph.D., Associate Professor in the Department of Theatre and Drama, University of Silesia in Katowice. Her theatrical research focus around four essential issues: history of theater critique, theater of interwar period, forms of performing arts and amateur theater. Author of two monographs: *Kabarety i rewie międzywojennej Warszawy. Z prasowego archiwum Dwudziestolecia* [Cabarets and reaves of Warsaw. From the press archive of the Interwar Period (Katowice 2007) and *Czasopiśmiennictwo teatralne w Polsce w latach 1914-1939* [The periodicals of theater in Poland in 1914-1939] (Katowice 2014). She is also a member of Polish Association of Theatre Research and Polish Association of Cultural Studies.

Głowacka Aneta, Ph.D, Assistant Professor in the Department of Theatre and Drama, University of Silesia in Katowice (Poland). Her theatrical research focus around contemporary Polish theater, aesthetics of pop culture,

theater and local culture relationships. As a theater critic she cooperates with Polish culture and theatre magazines. She is an editor in polish magazine *Opcje* (engl. Options), section Theater. She is also a member of Polish Association of Theatre Research and a member of International Association of Theatre Critics (Polish section).

Gutierrez David is the youngest male child of the late Tillie Gutierrez. David more than tells stories, he sometimes acts them out - David will become the Bear, the Eagle and the Salmon in his stories. He has followed the path of storyteller as it was a gift from birth. David, like his sister Mary, was always near when Tillie would tell stories; he accepted his gift and travelled with his mom to the schools, the university and many communities, conferences and workshops where he would “tag team” tell stories with his mom and others. Stories often give us a snap shot in time. The story tells about a certain day or a time in history – a good storyteller knows the story behind the story. David is that kind of storyteller.

Hajduk-Nijakowska Janina, D.Litt., Ph.D. with a postdoctoral degree, a folklorist, a cultural expert and an associate professor in the Department of Theatre, Film and New Media at the Opole University. She deals with the issues of social memory and popular historical consciousness, folklore genology, functioning of folklore in the era of mass and new media, and e-folklore. She has written over 100 papers and theses. She has published the following monographs: *Temat śpiącego wojska w folklorze polskim. Próba typologii* [The Theme of Sleeping Army in the Polish Folklore: An Attempt at a Typology] (1980), *Żywiół I kultura. Folklorystyczne mechanizmy osvajania traumy* [Element and Culture: Folklore Mechanisms of Getting over a Trauma] (2005), *Doświadczanie pamięci. Folklorystyczny kontekst opowieści wspomnieniowych* [Experiencing Memory. The Folkloristic Context of Memoires-based Stories] (2016), a volume entitled *Nie wszystko bajka. Polskie ludowe podania historyczne* [Not

All a Fairy Tale: Polish Folk Historical Tales] (1986). She is a co-author of the following publications *Folklor Górnego Śląska* [Upper Silesian Folklore] (1989), *Księga humoru ludowego* [The Book of Folk Humour] (1981), *Nowe konteksty badań folklorystycznych* [New Contexts of Folklore Studies] (2011), *Praktykowanie tradycji w społeczeństwach posttradycyjnych* [Practising traditions in post-traditional societies] (2014).

Hansen Imke, Dr. phil. a historian and political scientist, specializing in Eastern European Contemporary History, Memory Studies, and Oral History. Currently based at the North East Institute at Hamburg University, she has been faculty member at the interdisciplinary Hugo Valentin Centre (Uppsala University) that focuses on minority and genocide studies. Earlier she has lived and worked in Cracow/ Poland, Minsk/ Belarus and Hamburg/Germany. She has also contributed to several international oral history projects, among them the Mauthausen Survivors Research Project and the Slave and Forced Labor Documentation Project. Dr. Hansen's PhD (2012) dissertation entitled "Niewieder Auschwitz!" Die Entstehung eines Symbols und der Alltäglichen Gedenkstätte ("Never again Auschwitz!" The emergence of a symbol and the daily life of a memorial) deals with post-war discourses on memory and the development of the State Museum Auschwitz-Birkenau. It was awarded the Polish Ambassador's Prize and the International Auschwitz Foundation Award.

Hanson Aubrey Jean is a member of the Métis Nation of Alberta. She is a scholar of Indigenous literatures and education in her position as Assistant Professor in Education at the University of Calgary, Canada. Her research focuses on the role of Indigenous literatures in Indigenous community resurgence, as well as on contextual considerations for curricula in Indigenous education. Aubrey's writing has been published in *Studies in American*

Indian Literatures and *The Walrus*. Her scholarship has been recognized with awards from the Métis Education Foundation, Indspire, and the Killam Trusts.

Hardman Swelchalot Shxwha:yathel Shirley

My name is Shirley Anne Hardman. I am a Stó:lō descendant. I carry two ancestral names: Shxwhá:yathel and Swelchalot. I live and work in the territory of my ancestors; my home is in the Shxwhá:y Village. My mother is the late Jessie James. Because of the 60's scoop, I grew up away from the reserve but fortunately found loving parents in Larrie and Doreen Hardman. I have one son, Tyler Ray Allen Page. I have numerous foster children, including Brenda Williams – Pike who has generously adopted me as one of the grandmothers to her three children. I have two brothers and two sisters, many nieces, nephews, aunties, uncles and cousins. I attended the University of Alberta, Simon Fraser University and the University of British Columbia. My professional experiences have included working for Youth and Adult Correctional institutions, and First Nation organizations in various capacities such as Program Coordinator, Addictions Counselor, and Family Violence Prevention worker. I have also been involved in international indigenous initiatives and cultural exchange programs. In my home territory of the Stó:lō, I have worked for the Fraser Cascade School District as an Aboriginal Education Coordinator. Currently I am the Senior Advisor on Indigenous Affairs at the University of the Fraser Valley. My life, work, and personal experiences have steeped me in a deeper understanding of our people, our struggles, our realities and our dreams. I believe that each one of us has a gift given to us by our ancestors. I believe that we must honor our gifts. It is because of these beliefs that I pursue education and healing for our people. I lift my hands to the Ones who have come before. It is because of them that I am who I am. Ey Si:yam Hoych'ka Si:yam.

Highway Tomson (Cree from Brochet, a reserve in the extreme northwest corner of Manitoba, son of caribou hunter), a playwright, novelist, musician, composer and social activist. He is one of Canada's most influential aboriginal voices who has shaped the development of Aboriginal theatre in both the country and around the world. In 1994 he was inducted into the Order of Canada, the first aboriginal writer to be so honoured. Maclean's magazine named him one of the 100 most important people in Canadian history. He is trilingual, with Cree as his first language. His award winning plays, *Dry Lips Oughta Move to Kapuskasing*, *The Rez Sisters*, *The Sage*, *The Dancer and the Fool*, *Annie and Old Lace* and *Ernestine Shuswap Gets Her Trout* have been translated into numerous languages, published in anthologies beside the works of Tennessee Williams, Berthold Brecht and Harold Pinter; His novel, *Kiss of the Fur Queen*, was nominated for several prestigious literary awards. Highway holds honorary doctorates of nine universities.

Kadlubek Zbigniew, born in Rybnik, Upper Silesia, Poland, is a classical philologist, comparatist, essayist, creative writer and Associate Professor at the University of Silesia in Katowice, Poland, where he chairs the Department of Comparative Literatures at the Faculty of Philology. Among his numerous publications, of which many have been dedicated to the past and present of Upper Silesian culture(s), the most prominent non-academic texts are his fictional *Listy z Rzymu* [Letters from Rome] written in Silesian (2008, 2012) as well as his Silesian translation of Aeschylus's *Prometheus Bound* (2013). The most important of his scholarly publications are his two monographs dedicated to the theology and poetry of Saint Peter Damian, his translations of his Latin poetry, as well as monograph *Święta Medea. W stronę komparatystyki pozasłownej* [The Holy Medea. Toward Extraverbal Comparative Studies Beyond] (2010, 2011) shortlisted for the prestigious Gdynia Literary Award in 2011. His Silesiana include a collection of essays *Mysleć Śląsk* [Thinking Silesia], co-authored with Aleksandra Kuncce

(2007), a recent geopoetic novel *Fado. Piosenka o duszy* [Fado. The Song of the Soul] (2015), as well as the latest collection of his essays *Bezbronne myśli. Eseje i inne pisma o Górnym Śląsku* [Vulnerable Musings. Essays and Other Writings on Upper Silesia] (2016).

Kocemba Joanna – graduate of cultural studies and theatre studies at the Institute of Contemporary Culture at the University of Lodz, PhD student at the Institute of Polish Culture at the University of Warsaw, member of the Culture Animation Team and Postgraduate Studies of Theater Pedagogy Team. In the years 2011-2014 was a co-worker of the Department of Culture in the newspaper *Dziennik Łódzki*. She currently co-operates with the Węgajty Theater, the “Topographie” Association, the “For Contrast” portal, Humanities of the XXI Century; research group, Ochota Theater and “Melpomena” Amateur Theater Competition. She published, among others, in *Reflections, Contemporary Culture, Folk Literature, Didaskalia, Teatr*. Interests: theater for social change, socially engaged theater, alternative and independent theater, amateur theater movement, participatory theater, participatory art, cultural animation.

Kolinská Klára teaches at the Department of Anglophone Studies of Metropolitan University, Prague, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Aboriginal literature and theatre. She has published mainly on Canadian Aboriginal literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

La Flamme Michelle is Associate Professor at the University of the Fraser Valley, an educator and performer who is committed to social justice issues. She was born and raised in the unceded Coast Salish territory (also known as Vancouver, BC) and completed her PhD at UBC in 2006. Her aboriginal ancestry is from her mother (Metis) and her Dad (Creek). Her teaching and research focuses on Canadian literature, hybridity theories and Aboriginal theatre. Her book *Soma Text* will be published in 2017 by Wilfrid Laurier University Press. As an ardent Canadianist she has travelled to Poland and also lived in The Netherlands and Germany while lecturing on Canadian literature and Aboriginal theatre praxis. She is the VP of Full Circle First Nations Performance and served as the Director for (IPAA) Canada's only national indigenous performing arts alliance. She rides horses for sport and she is quite delighted to be a grandmother for the first time

Madeja Rafal is a University of Silesia Ph.D. candidate at the Institute of English Cultures and Literatures. His Ph. D. thesis is aimed at delving into the issue of Traditional Ecological Knowledge of First Nations (TEKW), paying particular attention to the place-based knowledge of the Kwakwaka'wakw, Nuu-chah-nulth and Masquam peoples living in British Columbia. He puts under the scrutinizing eye local knowledge and wisdom related to weather and environment, determining their reciprocal relationship with the surrounding ecosystem and therefore sustainable resource exploitation and management practices, discussing various adaptations to environmental change in their history, and, above all, collecting and analyzing its storytelling forms of transmission. He received the Government of Canada Student Mobility Support Program Grant in 2010, EU-Canada Study Tour – “Thinking Canada” in 2011 and was granted an internship at the Asia Pacific Foundation of Canada. In 2015, he was awarded the prestigious Graduate Student Scholarship by the International Council for Canadian Studies to carry out his research on TEKW at the University of British Columbia.

Marchel Alexi is a PhD candidate at the University of Warwick in the School of Theatre, Performance and Cultural Policy Studies, where she is a recipient of the Chancellor's International Scholarship. Entitled "Unsettling Histories from an Unsettled Past: Re-Storying as Performance in Canada's Colonial Present" her dissertation examines official story/stories of Canada animated and staged in the colonial present, and investigates Indigenous interventions destabilising mythologies of settler benevolence through a 're-storying' of Canada, as a way to query the extent to which Canada is facing its uncomfortable histories in an age of ostensible reconciliation.

Messamore Barbara - completed her Ph. D in History at the University of Edinburgh. She is a Fellow of the Royal Historical Society (UK). She teaches history at the University of the Fraser Valley in Abbotsford, British Columbia. Her main areas of interest are Canadian political and constitutional history, especially the role of the Crown. Most of her publications have been in that area, and she has also co-authored two textbooks on Canadian history. The newest of these, soon to be published by University of Toronto Press, is entitled Conflict and Compromise: Canadian History Pre-Confederation. She has recently served as an expert witness in a constitutional case about the division of responsibilities between the federal and provincial governments at the time of Confederation. She is the co-founder and editor in chief of the *Journal of Historical Biography*.

Monnet Emilie - Interdisciplinary artist, founded Onishka Productions in 2011 to present performance-based work, created from unique collaborations between artists of different cultures and disciplines. Combining theatre, performance and media arts forms, her work explores the interconnections between identity, memory and language; telling stories that weave the symbolic realms of dreams and mythology - both personal and collective. Since the creation of ONISHKA, Emilie co-directed and performed *Bird Messengers* with Moe Clark, for which both artists

were awarded the LOJIQ prize for best Art/Culture project of 2011. In May 2012, she directed *Songs of Mourning, Songs of Life*, in collaboration with the Aboriginal women's drum group Odaya and the Rwandan traditional musical ensemble, Komezinganzo, which reflected on the imprints of genocide on these communities. In May 2016, she will present *tsekan*, an interdisciplinary performance created in collaboration with indigenous artists across Canada. Emilie has two works into development: writing a play inspired by her great great-grandmother and a recurrent dream of a beaver, and the creation of a nomad interdisciplinary laboratory with Waira Nina, Inga sound artist from the Amazon in Colombia. A graduate of Ondinnok's theatre training program in partnership with the National Theatre School of Canada (Montreal, 2007), Emilie also studied media arts and holds a Masters in Peacebuilding and Conflict Resolution from Deusto University, Spain and from Uppsala University, Sweden. Her artistic engagement is inspired by years of social activism with indigenous organizations in Canada and Latin America as well as community art projects with incarcerated women and Aboriginal youth. Emilie's heritage is Anishnaabe (Algonquin) and French, and she lives in Montreal.

Neuerburg-Denzer Ursula, Ph.D., born in Cologne, Germany, is Associate Professor of Theatre at Concordia University (Canada), where she teaches acting, directing, and performance creation. With a strong background in performing and directing, her research centers on the performance of extreme emotion. After a decade of independent theatre work in Berlin, she co-founded Richard Schechner's East Coast Artist in NY. She is a certified rasabox instructor, and volunteers regularly at the Bread & Puppet Theatre. In recent years she has investigated indigenous drama and performance. Neuerburg-Denzer has published several book chapters and journal articles. Her article "High Emotion- Rasaboxes in the Emo Lab: Emotion Training for Actors in the Twenty First Century," was published in *Theatres of Affect*. Essays on the collaborative project with Floyd Favel on the housing crisis on

Northern reserves, “Attawapiskat is no Exception” will be published in a collection called Dream Houses and in Performing Turtle Island. Their latest collaboration “Dwellings” received SSHRC funding and was developed for performance in Spring 2017.

Reder Deanna (Cree-Metis) is Associate Professor in the Departments of First Nations Studies and English at Simon Fraser University, where she teaches courses in Indigenous popular fiction, Indigenous perspectives on gender and sexuality, and Canadian Indigenous literatures, especially autobiography. She is Principal Investigator, in partnership with co-applicants Dr. Margery Fee and Cherokee scholar Dr. Daniel Heath Justice of the University of British Columbia, on a five-year Social Sciences and Humanities Research Council (SSHRC) funded project for 2015-2020 called “The People and the Text: Indigenous Writing in Northern North America up to 1992.” See www.thepeopleandthetext.ca. She has recently co-edited an anthology of literary criticism with Dr. Linda Morra (Bishops University) called *Learn, Teach, Challenge: Approaching Indigenous Literatures* (Wilfrid Laurier University Press, 2016). She is also working with Dr. Sophie McCall (SFU), Dr. David Gaertner and Gabrielle Hill on an anthology suitable for the first year university classroom entitled *Read, Listen, Tell: Indigenous Stories from Turtle Island*. She is incoming of the newly formed Indigenous Literary Studies Association (ILSA) and is the Series Editor for the Indigenous Studies Series at Wilfrid Laurier University Press. See deannareder.com for more information.

Susan Roy, Assistant Professor at the University of Waterloo, her research examines the history of Indigenous-non-Indigenous relationships in Canada with attention to cultural performance, resource and urban development disputes, and political activism. She was a guest curator for the award winning, collaborative museum exhibition,

čəsnaʔəm: the city before the city, that highlights an Indigenous urban landscape of Vancouver. Her book, *These Mysterious People: Shaping History and Archaeology in a Northwest Coast Community*, details how the Musqueam First Nation's legal and cultural expressions challenged public accounts of Indigenous history throughout the 20th century. Her current research includes a collaborative book project that examines the intersections of Sechelt First Nation genealogies, literacies, and colonial encounters on the Northwest Coast; a study of resource development and cultural property disputes in Ontario; and a history of Indian residential schools managed by the United Church of Canada. She also incorporates digital technologies and other forms of multi-media presentation to bring historical research to wider publics.

Sandoval Mary is the Eldest child of the late Tillie Gutierrez. From her mother Mary she learned much of Stó:lō history. She was almost always present when Tillie would tell stories of the way things used to be and how skunk was always getting up to things. Mary was an astute learner; she captured the details and the persona of the Stó:lō protagonists. There came the day when Tillie would stop mid story and look at her daughter and say “You tell them!”. On that day Mary didn't disappoint. The storytelling is in the deepest darkest parts of all that she is. Mary is a storyteller. But she, like her mother before her, is more than that – she is a historian, a teacher, a witness, and keeper of the sacred truths. Today Mary is a great grand-mother herself. She has raised her children, her grandchildren and her great grand-children to know Stó:lō ways. They know the names of the places that their great-great grandfather used to hunt and all the places they can see for themselves as they look around S'olh Temexw. Mary will share with those who ask. At UFV she shares the swoxwiyam passed to her by her mother that makes clear to all who listen the importance of the land, the water, the fire and the animals in s'olh temexw.

Sojka Eugenia, D.Litt., Ph.D., Associate Professor, Director of Canadian Studies Centre, University of Silesia, former vice-President of the Polish Association for Canadian Studies and co-founder of Theatrum, the University of Silesia Research Group. She holds a Ph.D. in English (with a dissertation on Canadian literature) from Memorial University of Newfoundland, Canada. Her research interests focus on Canadian diasporic and Indigenous literature and culture, and Indigenous and intercultural drama, theatre and performance. She is the author of numerous journal publications in the area of Canadian Studies and also editor and co-editor of several books and journals: *(De)Constructing Canadianness. Myth of the Nation and Its Discontents*, *Embracing Otherness. Canadian Minority Discourses in Transcultural Perspectives* (with Tomasz Sikora), *Państwo, Naród, Tożsamość w Dyskursach Kulturowych Kanady* [State, Nation, Identity in Canadian Cultural Discourses] (with M.Buchholtz) and *Alice Munro: Reminiscence, Interpretation, Adaptation, and Comparison* (with M.Buchholtz). Since 2000 she has been organizing annual Days of Canadian Culture, workshops, conferences, as well as lectures and readings by Canadian writers, artists and academics. She pioneered the teaching of Canadian Studies at the University of Silesia and founded the Canadian Studies Centre and Canadian Studies Student Circle. Several M.A. theses supervised by her were awarded the “Nancy Burke Best M.A. thesis Award” in Poland. She is the initiator and coordinator of the nationwide contest on Canada for Polish high school students – “Discover Canada.”

Swift Miranda is a Research Associate at the University of Edinburgh’s School of Literatures, Languages and Cultures where her work focuses on the use of stories to articulate the identity of place. Her academic interests include storytelling in First Nations Canadian literature.

Wallace Jeremy (BA Honours, University of Victoria, 1992; MA, University of Victoria, 1993; Diplôme en littérature française, École Normale Supérieure Fontenay/St-Cloud, Paris, 1996; PhD [French], University of British Columbia, 1999), joined the Department of Foreign Affairs and International Trade in 2001. He served abroad at Canada's Mission to the North Atlantic Treaty Organization (NATO) from 2003 to 2006. At headquarters in Ottawa Mr. Wallace has held a variety of positions, including Deputy Director for Eastern Europe, Deputy Director in the Development Policy and Institutions division, and Senior Advisor to the Assistant Deputy Minister for Europe, Middle East and the Maghreb. He is currently Political Counsellor and Head of the Political Section at the Embassy of Canada to Poland. Mr. Wallace is married to Janet Mark, and they have three children.

Wężowicz-Ziółkowska Dobrosława, D.Litt., Ph.D, Associate Professor, Department of Theory and History of Culture, Institute of Cultural Sciences and Interdisciplinary Studies, Faculty of Philology, University of Silesia. Specialist in the fields of cultural sciences, cultural anthropology and folklore studies. The author and co-author of many publications, including *Miłość ludowa. Wzory miłości wieśniaczej w polskiej pieśni ludowej XVIII – XX wieku*, Wrocław 1991 (Folk love. The formulas of folk love in Polish folk songs from 18th to 20th century, Wrocław 1991), *Moc narrativum. Idee biologii we współczesnym dyskursie humanistycznym*, Katowice 2008 (The Power of Narrativum. Biological concepts in the discourse of contemporary humanities, Katowice 2008), *Biological turn. Idee biologii w humanistyce współczesnej*, Katowice 2016 (Biological Turn. Biological concepts in contemporary humanities, Katowice 2016). Editor-In-Chief of scientific journal *Teksty z Ulicy. Zeszyt memetyczny*, (Texts of the Streets. The Memetics Papers), editor-in- chief of University of Silesia's scientific series *Studia o Kulturze* (Studies in Culture).

Woźniak Iwona, educator, social/cultural animator, director, and manager. She graduated from the Institute of Cultural Animation and Library Science in Opole, The Pedagogical Department, University of Opole as well as Department of Theatre Studies, National Academy of Dramatic Arts in Warsaw. Furthermore, she graduated from the European Centre for Theatre Practices in Gardzienice and she completed postgraduate studies in cultural management at the University of Economics in Katowice. She runs the Szafa Gra Foundation, and has contributed to numerous projects in cultural education, such as Śląskie Laboratorium Pedagogiki Teatru. She runs a proprietary program of theatre education for the excluded, disabled, Polonia communities, children and youth. She has been involved in conducting research on the culture and traditions of Upper Silesia by means of theatrical performances, organized together with the Naumiony Theatre and Reduta Śląska Theatre. Iwona Woźniak is the recipient of the following awards: Złota Maska nomination for directing the plays *Kopidol* and *Stary kłamor w dziadkowym szranku* in 2016, and Teatr Polska project award given by the Theatre Institute in Warsaw for the play *Kopidol* in the same year.

Wyleżek Ewa is a PhD student at the University of Silesia. Her research interest focuses mainly of carnival, game and play. She is also interested in art history, especially in painting. Her doctoral dissertation presents an analysis of a theme of bullfighting in Anglophone literature.

Ziolo Katarzyna has been a Ph.D. student at the Faculty of Philology, specialty Cultural Studies, department of Theatre and Drama since 2016. In 2015 she graduated from the MA studies, defending with the “very good” note the master thesis “Dance Theatre of Eric Makohon”. Her research is currently focused on the author’s dance theaters in Poland, in particular their distinctions, descriptions and analyses as compared with widely

comprehended phenomena associated with the dance theater and performance art. She is also an active performer and dancer in a dance theater and an instructor. She is also the initiator and teacher of two editions of series of workshops on the dance theater - Dance with me. The workshops covered both practical classes on dance techniques and choreography and theoretical classes on dance and the history of the dance theater. In 2016 she was awarded the Young Culture Artist Award by the Department of Culture of the Municipal Office of Katowice for the implementation of the performance "no title".

ABSTRACTS

Aurylaite Kristina – Body as a Transcultural Site in First Nations Solo Performance: Tomson Highway’s *Aria* and Kent Monkman’s Miss Chief Share Eagle Testikle

The focus of my paper is the workings and aesthetics of the body in First Nations Canadian solo performance, in which an actor performs multiple roles, crossing borders between races and cultures, foregrounding the mutability of the borders, the possibility of the coexistence and interaction of distinct cultures, and potential transcultural effects, as highlighted by the single body of the actor accommodating them. Contemporary artists exploit such strategies for subversive effects. Cree playwright Tomson Highway’s (b. 1951) monodrama *Aria* (1984) has one actor play 14 female roles of two races, white and Indigenous. Hosted and signified by one performing body, these diverse identities become indivisible; the borderlines between them are replaced with a creative tension that could reconcile them. In several of his works, multimedia artist and performer of Cree ancestry Kent Monkman (b. 1965) embodies the persona of Miss Chief Share Eagle Testikle, an Indian princess and a drag queen, reminding of Cher in her *Half-Breed*, equipped with an ornamental Native headdress, high heels, and a Louis Vuitton quiver, inhabiting landscapes reminiscent of 19th paintings by white Euro-American and Canadian artists. Both artists engage in what Judith Butler calls “subversive bodily acts” to counter and parody both dominant normative ideals and what Patrick Wolfe terms “repressive authenticity,” including processes/effects of stereotyping and objectification. Highway and Monkman base their aesthetics on drawing on elements from multiple cultures and

the creative effects/tensions their coexistence and interaction produce, resulting in the performer's body seen as a contact zone or a transcultural site.

Banaszkiewicz Karina –Domowina (Homeland) as the space and memory of Upper Silesia The case of a film story. Kutz –Majewski –Kłyk ... between communication, history and anthropology of space (Przypadek filmowej opowieści. Kutz –Majewski –Kłyk ... między komunikacją, historią a antropologią miejsca.)

Today the globalised world seems to be determined by two types of logic: the compulsion of supranational economic processes and affirmation of cultural identities of nation, ethnic and smaller communities. Upper Silesia exists as a space and universum of content. It is experienced by contemporary people and lived in the dimensions of place, landscape, a small homeland, a home. It is also a space rewritten and enacted within the key of the Silesian land, Silesian fate and Silesianity. Subsequent generations perform its symbolisation and create its images to articulate their own cultural identity. Framed by the anthropological horizon of the Domowina (Homeland), Upper Silesia will interest me as a subject of activities of a visual story. Both the presence of the region in the life of the community and its power to integrate are recorded by means of, among others, narrative. It is about the reiteration of culture. What is essential is the content, which is reproduced, and which revitalises Silesia as experiencing a place, a homeland through storytelling. Particular content framed by the horizon of a universal human need for identity allows the story to migrate between members of the community, between its generations and cultures. The area of analysis is mainly the latest cinema of Kazimierz Kutz, Lech Majewski and Tadeusz Kłyk, which, at the same time, remains a self-description of culture and a medium of cultural content. I want to ask about the

catchiness of the Silesian universum. It is about its figurations told by the cinema which are used in the formulas of visual memory and nostalgia to build group and individual identity. I am not as much interested in ideologisations to which Silesia has been subjected in film and television productions or Silesian cinema as a counter-cultural practice, as I am in the topographic-narrative pattern of Silesia which in the sphere of media and intergenerational communication undergoes a legendalisation, the modes of: myth and magical historicism, visual memory and virtualisation.

Dobson Kit –Lee Maracle’s Poetics of Diaspora and the Challenge of Framing Indigenous Rights

Sto:lo writer Lee Maracle’s 2015 book of poetry, *Talking to the Diaspora*, posits a conversation between diasporic and Indigenous peoples that decentres Canada’s settler-invader populations. In so doing, her work challenges the terms on which much recent discourse about Indigenous topics has been founded. In this paper intended for the 2017 conference on “Indigenous Expressions of Culture” at the University of Silesia, I argue that Maracle’s work resists and rejects the humanism upon which much of Canada’s current discourse of reconciliation relies. In so doing, my argument picks up on several of the call for papers’ potential topics, and in particular those linked to poetics, storytelling, and theorizing Indigenous cultures and identities. Maracle’s work, I contend, can be read in order to push back against the ways in which a universalist, Western liberal humanism has infected much of the “official” discourse of reconciliation. My argument picks up from Anishinaabe writer Leanne Simpson’s *Islands of Decolonial Love* in its performance of decolonizing approaches that link diasporic and Indigenous concerns. It also picks up from settler scholar Peter Kulchyski’s provocative claim in aboriginal rights are not human rights that

“human rights can be used in justifying attacks on aboriginal rights,” in that human rights enforce universal notions of what it means to be human – limited notions that ignore or downplay the particularity of Indigenous experiences. Lee Maracle, in displacing the concerns of settlers from the core of her poetics, demonstrates one way in which the particularity of her Indigenous experiences might become a means of resisting the legacies of liberal humanism – a resistance that, I contend, can become one important source of decolonizing thinking, performing, and working today.

Fee Margery – Coyote Travelling: Early Indigenous Activist Performances

Early Indigenous activists got together in many unusual places: at west coast brass band competitions (Neylen), during the “Song of Hiawatha” performances in Ontario (McNally), at the “Indian Oberammergau” passion play performances near Vancouver (Crosby) and at the 1893 world’s fair in Chicago (Raibmon). Indigenous people also connected during royal visits, when they were encouraged to put on their traditional dress and express their loyalty to the eminent visitors. Often they ceremonially adopted members of the royal family and governors-general into their nations. E. Pauline Johnson’s poem “The Reinterment of Red Jacket” (1884) was published to mark an event that reunited the Mohawk who had sided with the British in the American Revolution with those who had stayed in the US. The unveiling of the Joseph Brant statue in Brantford near the Six Nations Reserve—land granted to the “Feathered Loyalists” in 1784—was intended to publicize the loyalty of Indigenous people to the Crown in 1886, a year after Canada had hanged Louis Riel for leading the Metis armed resistance to the Canadian colonization of the plains. At this event, where her poem praising Brant was read, she met a Cree chief who inspired her short story

“Little Wolf Willow,” which criticized the practices of residential schools. The Calgary Stampede (1886-) and other less famous stampedes (Furniss) also provided means and permission for Indigenous people to get together annually in the west. During a period when traditional ceremonial events such as the Sun Dance and the potlatch were illegal (1885-1951), these public performances, intended to demonstrate the Christian conversion and assimilation of peoples categorized as wards of the state, became moments for activist organization and resistant literary production.

Głowacka Aneta and Dorota Fox – Silesian tradition in amateur and professional theatre – two scenes

Upper Silesia theaters: amateur and professional theatre – especially in recent times – are increasingly keen on using narrations that refer the past of a locale and the cultural identity of its residents in order to build community narrations, create an alternative to the dominant version of history, or revise the layers of collective and individual memory. They open up to local stories, very popular among audiences, which often revived emotions and images of the past. The presentation presents the process of Silesian stages developing towards utilizing the locality reservoir on the one hand, and on the other – the strategies of the directors of local theaters, which use locality to build relations with the viewers. There are three available practices here: confrontation with collective memory and consciousness, which means taking up controversial and usually thus far unused subjects, mythologizing and idealizing the past and constructing collective identity, as is the case with a few latest plays in Śląski Theatre in Katowice (*Polterabend*, *Piąta strona świata*, *Skazany na bluesa*, among others). We also talk about the practice of using Silesian tradition in amateur theaters, whose existence has a long tradition in this region. Their task is not

only to build community and maintain tradition, but also to gradually introducing into social circulation subjects that are difficult, not discussed, but still directly absorbing the attention of local viewers. Artists use the language of the theater to tell stories about the place and the local community.

Hajduk-Nijakowska Janina - Memory narratives in rudimentary communicative situations

Modern folklore perceives autonarration as a way of taming the reality, which is clearly proved by the process of creating memoir stories analyzed in a broad cultural context. The analysis of the way of passage of an individual and spontaneous account (memorat), which is often disordered, into a fictionalized narration (fabulat), when getting into a direct contact with listeners, indicates that a rudimentary character of a folkloric communication situation stimulates a narration activity in a natural way. In a social circulation (that is often direct) a narrative, which is new in terms of quality, leads in effect to the creation of a common version of a story in which a local tradition of narration is recalled, as well as the concept of truth that is acceptable among the group members. This process develops particularly quickly in situations marked with a crisis, trauma or strong emotions and is always determined by the present. Thus, memoir stories provide us with information related more to a contemporary “narration man” than to the facts themselves recalled by the author from the past and enrich the research conducted from the perspective of storytelling.

Hanson Aubrey J. – Learning Resurgence: Indigenous Literary Arts and Possibilities for Decolonizing Pedagogies

This paper for the Indigenous Expressions of Culture in Storytelling, Drama, Theatre and Performance conference examines the significance of the colonial contexts that impact Indigenous literatures, as taken up through decolonizing pedagogies. This examination draws upon conversations I held with First Nations and Métis writers and educators, in which we discussed the relationships between Indigenous community resurgence, Indigenous literatures, and the teaching of Indigenous literatures in Canadian classrooms. In dialogue with these authors' perspectives, this paper argues that when Indigenous stories are told and taught, readers are invited to challenge colonial understandings and are implicated into challenging classroom experiences. That is, the pedagogical experiences precipitated by Indigenous literatures can be difficult for teachers and students, leading to tensions and unsettling dynamics, but can also be spaces of decolonization. These dynamics themselves are a significant aspect of how Indigenous literatures—as shared and taught—can contribute to decolonization and to the resurgence of Indigenous communities and cultures. Understanding resurgence as the regeneration of Indigenous ways of being and knowing from strong roots into strong futures, in defiance of colonial forms of erasure, this examination attends to work by Indigenous writers and thinkers like Leanne Betasamosake Simpson, Lee Maracle, and Daniel Heath Justice, who see Indigenous artistic practices as acts of resistance, survival, and celebration. The authors interviewed for my study—including Katherena Vermette and Warren Cariou—suggest that, when Indigenous stories enter pedagogical spaces, the challenging dynamics that ensue can be opportunities for decolonization and resurgence or, conversely, for the perpetuation of colonial misrepresentations and domination. For Indigenous

literatures to nourish Indigenous cultural resurgence, the challenges raised through confrontations with colonial contexts must be addressed through careful decolonizing frameworks and pedagogies.

Hansen Imke – “Wild West” and “Polish Katanga” Construction of otherness in Upper Silesian Life Trajectories and Storytelling

The geopolitical situation and the needs of the Upper Silesians rarely matched. Living on a contested territory, they were in the middle of Prussian, Austro-Hungarian and Bohemian, German and Polish interests as they lived on a contested territory. To legitimate the respective power, they were labelled Germans, Poles or Czech, and subjected to forced assimilation, repression and discrimination for keeping their habits and culture. However they were hardly ever perceived as an equal part of the population, and treated with a mistrust, as terms like “floating folk” or “fifth column” clearly show. The Upper Silesians themselves used vocabulary to express their distinctiveness or particular features of their region. For instance “Polish Katanga” - a reference to a very industrialized region in Zaire - constitutes an explicit link to colonialism, and thus being exploited. I am interested in terms, formulations and stories, Upper Silesians use to describe the distinct character of their region, their group, and themselves. By means of Oral History interviews with members of the autochthone population in Upper Silesia I investigate how they express their otherness in stories and anecdotes, and how they refer to non-Silesians. Last but not least I want to look for traces of a new regionalism and neo-tribalism that Upper Silesians have developed since the 1990s according to the latest literature.

Kocemba Joanna – Participatory theatre and local identity: activity of Rafal Urbacki in Upper Silesia

Participatory theater presupposes the participation and creative action of amateurs, representatives of various social groups. These are inclusive, engaging and community activities, close to the ideas of emancipation through art, and collective co-deciding of the artistic form of action. Participatory theater artists have a unique opportunity to influence on human life and often do so in their art. Not only by bringing up a specific topic on the stage, but also by engaging the representatives of the specific social groups and appealing to their identity. Among the creators of the participatory theater there are many, for whom the local identity of the actors plays an important role. Among them is Rafał Urbacki - director, choreographer, performer. He performed many projects in the field of participatory theater with the communities living in Upper Silesia, referring to their identity, but also to myths, stereotypes and stereotypes about Upper Silesia. In the action of *Jaram* (Silesian Theater, 2016), the topic of blasting of the steel industry is raised, in *This 21st year* (Silesian Museum / Museum of Silesian Uprising, Katowice 2016) he referred to the memory of the Silesian Uprising, the Blocks and the Family. *The Social Cabaret* (Silesian Theater, Katowice 2015) spoke about the cultural transformations in Katowice, *Protected Species* (Anu Czerwinski, Rozbark Theater, Bytom 2014) talked about the subjectivity of people with disabilities using the postindustrial space, the current nature reserve of Żabie Doły. *About Coal and Porcelain* (Center of Polish Scenography, Katowice 2015) showed the situation of women employed in industrial plants. The paper will develop and take a closer look at the use of local identities of participants in the participatory theater on the example of Rafal Urbacki's works in Upper Silesia.

Kolinská Klára – ‘There’s never anything good around this place:’ Reading Ian Ross’ *FareWel* as a Theatre of the Oppressed

As the renowned Indigenous scholar Jo-Ann Episkenew claims, “The inherently communal nature of theatre makes it a particularly attractive genre for Indigenous people looking for a creative outlet for their stories because one of the values common to the many diverse Indigenous cultures is the value of community.” In his first professionally produced play, *FareWel*, award-winning Metis author Ian Ross creates one such fictional community, brought to a standstill and a state of profound, pathological inertia. The cover of Scirocco Drama edition describes why: “It’s getting tense... The Chief is in Las Vegas (again), the band is in receivership, and the Reserve is unilaterally declaring self-government. And as if things weren’t bad enough already, the welfare cheques don’t arrive and the people of this fictional First Nation are forced to take control of their lives.” In many Indigenous communities in Canada, Ross’ play was received as not only realistic, but real testimony about the very foundations of their existence, however unwelcome and unflattering, to which they reacted very strongly and actively. This has proven the fact that the play is not a mere Indigenous version of the existentialist theatre of the absurd, but an immediately experienced statement about undeniable social, as well as aesthetic realities. The paper proposes to read Ian Ross’ *FareWel* through Augusto Boal’s concept of the Theatre of the Oppressed, in order to demonstrate how in this context the play can serve as a means of displaying structures of oppression in Indigenous communities, and potentially, formulating strategies of transformation both in the real and discursive senses.

La Flamme Michelle - (re)animating the (un)dead

This essay documents the ways in which some Canadian artists are using public spaces, national installations and exhibitions to address the Missing and Murdered Women in Canada. The annual Canadian Valentine's Day march (February 14), the Walking With Our Sisters installation and The REDress Project will be examined in terms of corporeality, ceremony and spectral elements. In this investigation I have two primary interests 1) the signifying nature of Aboriginal women's embodiment and 2) the performativity of these events. I offer an analysis of the diverse ways that these Canadian artists imaginatively animate the bodies of the disappeared, the deceased and the witnesses in these performance spaces (Recently published in *Performing Indigeneity: New Essays in Canadian Theatre*. Vol. 6 Ric Knowles and Yvette Nolan (eds). Toronto: Playwrights Canada Press, 2016. p 214-245).

Madeja Rafal – Storytelling and Storywork as Reflections of Indigenous Ethnobotanical and Ethnoecological Knowledge Systems and Practices

With the arrival of the first Europeans, Northwest Coast First Nations became subject to tumultuous changes in relation to various aspects of their place-based knowledge of biotic resources use and intimate relationship with the surrounding ecosystem. Among the consequences of this all-encompassing transformation during the time of contact, colonization, and industrialization, the most destructive outcomes include the loss of traditional territories for accessing food resources, land degradation and transformation, loss of traditional harvesting techniques and management systems, and barriers to intergenerational knowledge transmission. Fortunately, their knowledge could

survive due to remarkable people who, over numerous generations, put a lot of effort into acquiring and retaining ethnobotanical and ethnoecological knowledge in the form of narratives for the benefit of future generations. These keepers of culture recount their time-honoured stories to younger generations which place them firmly as active participants within the environment, not apart from it or above it. Integrating historical and factual information with lessons and guidance, traditional narratives provide details concerning ecological relationships among animals and plants, specific resources and harvesting localities, and sustainable management systems. Significantly, Indigenous narratives from the study region, such as “Coyote and Tobacco Tree,” and “Origin of the Salmon Weir,” are informative since they are full of references to plants and animals employed in everyday activities and applications. Such references are of paramount importance because they incorporate actual instructions: how to make a fish weir, how to use pitch as a protective coating for implements, how to harvest particular resources, how to use sophisticated practices for enhancing the growth of perennial species, and many others. In effect, these narratives are often indicators of some long-standing applications of particular species and they reflect the cultural embodiment of ethnobotanical and ethnoecological knowledge and practices in various areas of Indigenous peoples’ lives. Hence, the major objective of this paper is to examine how particular traditional narratives are intimately connected with animal and plant use; how the patterns of traditional narratives are related to both acquisition and transmission of ethnobotanical and ethnoecological knowledge systems and practices across time and space; and how these narratives can be applied as components of ongoing cultural revitalization.

Marchel Alexi – “We See Them. We Hear Them. And We Believe Them”: On the Indian Residential School Truth and Reconciliation Commission of Canada and Its Dramaturgy of Acknowledgement

Since the 1970s, over 40 truth commissions have been established worldwide. On 1 June 2008, 10 days before former Canadian Prime Minister Stephen Harper delivered his apology on behalf of the state for the Indian Residential School system in the House of Commons, Canada joined this international landscape by adopting a Truth and Reconciliation Commission. Endowed with a 60 million dollar budget to carry out its five-year mandate, the Commission was tasked with a number of responsibilities. They included providing a platform for individuals affected by the IRS system, survivors, intergenerational survivors, and those who administered the schools to give their testimony (although providing statements was open to anyone), as well as the creation of an official record of this federal colonial policy and its ongoing legacies. This paper examines how, through the staging of its production, the TRC would blur history and memory in its reconfiguration of this past as a shared national memory, one that would serve as a blueprint for a new reconciled future trajectory, and story, for ‘the nation.’ I explore the performative implications of this imperative by investigating it through the lens of the TRC’s dramaturgy.

Neuerburg-Denzer Ursula and Emilie Monnet- building *DWELLINGS* – a collaborative Performance Creation

As a collaborative team, Indigenous artist Emilie Monnet (Anishnaabe/French) and Concordia Theatre professor Ursula Neuerburg-Denzer (Germany) will talk about their current project, *Dwellings - the Loss, Meaning and*

Potential of Home for First and other People. The project itself mobilizes the resources of existing research labs at Concordia University (Montreal) in order to integrate Indigenous theatrical forms with intermedia performance and technologies. Floyd Favel (Cree), Monnet and Neuerburg-Denzer in collaboration with the labs and a group of students are developing a multi-location, multi-disciplinary performance event to be performed in late April 2017. *Dwellings* is imagined as a dispersed, immersive experience, that is less bound to traditional theatrical forms and more concerned with an egalitarian exchange amongst playmakers, and between performance and audience. Monnet will speak about her work on “The Womb” as the first home, Neuerburg-Denzer will talk about the co-creation with Favel on two parts of the project, “ A Byzantine Process – how to get a house on Reserve”, and “Sky Woman, a prelude to Nomadic Living”. Each piece invites the audience to engage with a different type of performance environment. The transitions between them are in themselves small migratory actions, mimicking the often forced but also need-based relocations of Indigenous communities. We are aiming to bring this process to the conference and to invite a conversation about collaboration and the ways of decolonization and indigenization within the context of theatre making.

Reder Deanna and Michelle Coupal – Theatre, Testimony, and Dramatherapy: The Healing Works of Vera Manuel

Cree-Metis scholar Deanna Reder (Simon Fraser University) and Algonquin scholar Michelle Coupal (Laurentian University) focus on the innovative testimonial techniques of the plays and dramatherapy of Secwepemc-Ktunaxa writer Vera Manuel (1949 -2010). While the profound impact and brilliance of Manuel’s work is almost illegible to

the broader public, Manuel was a tremendously loved and respected innovator and healer within Indigenous communities, particularly women. Working with Manuel's sister, Emalene, and Metis poet, Joanne Arnott, Reder and Coupal are bringing to publication a corpus of work that has largely been unavailable except through past performances or public readings. Our presentation will emphasize Manuel's practice as a healer committed to the use of poetry, story-sharing, and drama as therapy for Indigenous peoples dealing with the traumas and legacies of residential schooling in Canada. In a discussion of the only play of Manuel's that was ever published, *Strength of Indian Women*, first performed in 1992 and published in 1998, Metis scholar Jo-Ann Episkew notes that Manuel "is intensely aware of the Indigenous people who form a portion of her audience and who have suffered similar traumas as she and her family have as a result of the policies that created the residential schools" (165). This awareness is particularly clear in Manuel's unpublished writings, as is her goal "to transform the current reality of Indian people" (166). While there was little opportunity for Manuel to publish during her lifetime, her plays and her dramatherapy—her work to produce theatre with survivors of abuse for therapeutic purposes—disseminated her work to appreciative audiences. Christy Stanlake describes her experience attending a staged reading of *Strength of Indian Women* at a conference at Miami University in Oxford, Ohio in 1999. She recounts that when Manuel arrived for the first rehearsal, she was "shocked" to discover that the students reading the play were mostly non-Native. Says Stanlake, "Manuel insisted that Native Americans play all the roles" (160). The choice of exclusively employing Native American actors is more than a personal preference on the part of Manuel. Stanlake argues that the play "is a gathering of histories by 'unofficial historians' who serve as both characters in the play and as witnesses—for each other and for the audience" (160). Stanlake suggests that the presence of Indigenous women

on stage, even though they came from different communities, had a layering effect, where their own family stories were added to those of the characters: These performers delivered the testimonies of the elders, while their bodies bore simultaneous witness to the possibility of boarding-school experiences beyond the scope of Manuel's characters. Indeed, during the post-performance discussion, each woman who had read for the play mentioned how she was connected to additional accounts of boarding-school atrocities. This splintering encouraged a further multiplication of narratives, an even wider circle of communal truth. (160) The opening up of a "wider circle of communal truth" represents an important moment of testimonial discursive exchange and connection through shared stories. This joint presentation, then, will consider Manuel's plays and dramatherapy productions as sites of testimony and healing through communities of women.

Works Cited

- Episkeneuw, Jo-Ann. *Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing*. Winnipeg: U of Manitoba P, 2009.
- Manuel, Vera. "Strength of Indian Women." *Two Plays About Residential School*. Vancouver: Living Traditions, 1998. 75-119.
- Stanlake, Christy. *Native American Drama: A Critical Perspective*. Cambridge: Cambridge UP, 2009.

Roy Susan –Monstrous histories, colonial encounters, and the remaking of shíshálh territory

In 1917, a number of shíshálhmen were charged with illegally selling fish to a Japanese boat docked at the village of tsonai in Jervis Inlet, British Columbia, Canada. Soon afterwards, with the permission of shíshálh families, Japanese fishers moved onto the reserve and operated a saltery there until they were removed from the coast and interned in interior BC camps during WWII. This paper presents a collaboration between shíshálh and Skwxú7meshartist Jessica Silvey, historian Susan Roy, and Japanese-Canadian animator Saki Muratoni. Through multi-media animations based on shíshálh and Japanese artistic traditions, we present these histories of interactions between shíshálh and Japanese communities together with Indigenous histories of mystical and dangerous creatures or “monsters”—giant octopi, two-headed serpents, and smaylah (sasquatches)—inhabiting the lands and waters of shíshálh territory. Relationships to land are experienced as embodied relationships—for example, not just as landscapes, but as integrated sound- and sight-scapes. Thus, these stories integrate Indigenous oral traditions and views of place with colonial histories of non-Indigenous settlement in the territory, exploring visual and aural ways that we can understand the persistence of shíshálh landscapes and relationships in defiance of colonial processes of dispossession and alienation. This paper addresses colonial attempts to reorder Indigenous peoples’ connections to place and identity through various displacements and dislocations, sensory and otherwise. It also shows how individuals and communities have made and remade Indigenous worlds through assertions of place, identities, and forms of cultural resurgences.

Eugenia Sojka - Approaching Silesianness in the context of Indigenous methodologies

The paper aims at examining the complex problem of Silesianness from the perspective of Indigenous methodologies. It reflects on principles of carrying out Indigenous research, on the importance of three Rs (Respect, Reciprocity and Relationality) as guiding the research, on Indigenous ontology, epistemology and axiology and the concept of research as ceremony (Shawn Wilson). The focus of this presentation is the problem of rediscovery and validation of Indigenous knowledge in selected Silesian expressions of culture.

Swift Miranda –Storytelling and Survivance in First Nations Canadian literature

Literary study of First Nations literature has tended to take as its starting point the relationship between coloniser and colonised, therefore situating it within the discourse of postcolonial literary theory. However, there has been much analysis, particularly in the years since the new millennium, which supports Thomas King's view that 'the idea of post-colonial writing effectively cuts us off from our traditions, traditions which were in place before colonialism ever became a question'. In this presentation, I argue that the pre-colonial tradition of storytelling continues to influence contemporary First Nations literature, reflecting a world view which transcends reductive stereotypes and undermines a colonial legacy of cultural misrepresentation. In particular, I will be discussing the storytelling of survivance in Eden Robinson's *Monkey Beach*, and *Kiss of the Fur Queen* by Tomson Highway. 'Native survivance stories are renunciations of dominance, tragedy, and victimry'. This statement, made by Gerald Vizenor in his work *Manifest Manners*, emphasizes the power of storytelling to represent – as far as representation

is possible when discussing stories mediated through the written word – Indigenous peoples on their own terms, and in their own words. The two novels discussed here accomplish this through a narrative stance which celebrates First Nations cultural heritage and storytelling. The title characters' journey to adulthood is performative rather than historiographic, supernatural rather than realistic, and incorporates elements of myth, dance, drama and song. Even when they participate in 'settler culture, their characters demonstrate the ability to adapt, not assimilate. Ultimately, survivance stories allow Indigenous Canadians to heal from a narrative which would condemn them to the role of tragic victims, while 'settlers' are healed of misconceptions.

Wężowicz-Ziółkowska Dobrosława - Potlatch in Silesia. 'Total prestations' in traditional Silesian storytelling and rituals

While researching mechanisms and rules governing exchange as the basic means for establishing social connections, Marcel Mauss developed the theory of gift exchange, which refers to, among others, the performative agonistic behaviour of indigenous people of the West Coast of North America (The Kwakiutl, The Tlingit, The Tsimshian). Proposing the thesis that Mauss' principle of *do ut des* is applicable to traditional cultures outside of America, the author of the presentation analyses customs, rituals and stories of Upper Silesia, proving the existence of a common moral purpose of gift exchange in its local realizations, regardless of their geographical position.

Woźniak Iwona - Naumiony Theatre spectacles as a social ritual of sacred character

Amateur theatre - following Jędrzej Cierniak's line of thought should [...] bring ritual performances their character and grandeur back as well as make them the centre of artistic life [...]

The presentation aims at examining the theatrical processes involved in the production of the Naumiony Theatre's spectacles *Marika*, *Hebama*, *Jaselka*, and *Kopidoł*, which are read as examples of the Upper Silesian performance of identity.

Wylęzek Ewa– Where Are We At? Silesian Identity in the Making

The peculiar position of Silesian region on the one hand has undoubtedly enriched its inhabitants in cultural and historical ways but on the other, it has enclosed them in a so-called hajmat – a term that is understood as a private homeland. Hajmat is based on both – a tangible stratum such as cuisine or games typical for a given territory as well on abstract stratum such as language. Since we most commonly think in the language we speak, one can presume is Silesian language expresses highly personalized reality that is inaccessible to non-Silesians, so called “gorol”. This paper aims at examining ways in which Silesia communicates with the outside world and how the imagined Silesia may be/is translated into the actual one.

Ziolo Katarzyna – Dance improvisation in performance and creation of identity

This paper will focus on a new perspective on dance improvisation, being a somewhat uncontrolled and unplanned expression of identity. It is based on a study I carried out during the dance theater workshops organized for young people in Giszowiec or Bogucice districts of Katowice. These are the areas in which the regional tradition still plays an important role every day. During the workshop, its participants inspired by all kinds of stimuli associated with the region - fragments of literature, music, characteristic elements of clothes, architecture or even only colour or texture stimuli of elements that are typical for the Silesia region, create their original performances built on dance improvisation. Daily experiences are made up of hundreds of unpredictable situations, to which both mind and body react at the same time. Building of systems facilitates the operation, but when reality gets out of the designated framework – we improvise. Improvisation, therefore, is not so much spontaneity and freedom but rather openness and readiness for constant changes. Learning our own motor skills affects the creative responses to changes in the environment. This is a starting point to gain self-awareness and verify it continuously. In the field of modern dance this issue has been most thoroughly examined by contact improvisation, the technique of working with the body initiated by Steve Paxton in 1972. The basis of this technique is physical contact of two moving people and the relationship between them based solely on the elementary features of movement - gravity, inertia, momentum. This practice, called by Simone Forti an “art sport” denies the upright, vertical posture as a superior position in which we operate in space. In the project I carry out and at the same time in the proposed paper, I discuss the subject of improvisation and contact improvisation - working methods on the author’s performance of young inhabitants of traditional districts of the city of Katowice. As inspiration I use the elects guiding on the subject. During this lecture I want to present how the methods of creative expression involving body allow to extract non-conventionalized, clean layers of identity, including regional identity hidden in young amateur artists.

SUPPORTING EVENTS

Showcase of Upper Silesian culture

Thursday, April 27th

Upper Silesian Ethnographic Park in Chorzów (15:30 – 16:15)

Kopidol (The Gravedigger) (Theatre Performance) – Teatr Naumiony (16:30 – 18:00)

Conference Dinner, Karczma Muzealna (the Museum Inn) (18:00 – 19:00)

Showcase of Canadian Indigenous performance

Thursday, April 27th

Songs in the Key of Cree (19:30 – ca 21:00)

Wine and Cheese (following the performance)

TEATR NAUMIONY (Upper Silesian Theatre Group)

The traditions of this amateur theatre group from Ornontowice date back to the 1920s and the Naumiony Theatre is rooted in this particular movement. The present group, founded in 2004, consists of people of different ages for whom theatre is their passion and who constitute one big artistic family. During the first years of its activity, the Naumiony Theatre performed numerous plays, most often by the playwright, Albin Siekierski, of which the most well-known is *A House with a Garden*. However, its successful career began in 2011 with the premiere of the play *Marika* and the next plays were brought to life in the following years: *Hebama* (2014), *Jaselka* (2014), and *Kopidoł* (2016). The first two plays were written by Dariusz Dyrda, whereas Joanna Sodzawiczny is the author of *Kopidoł* and prepared the translation of *Jaselka* into Silesian language. Every play tells the history of Upper Silesia in various ways by presenting the Indigenous inhabitants of Upper Silesian and their traditions. A significant part of the theatre's activities is scenography and costume preparation. Teatr Naumiony remains faithful to the style and convention of this unique area, yet it treats historical and social truth symbolically.

KOPIDOL (GRAVEDIGGER)

Director: Iwona Woźniak

Assistant director/prompter/language consultant: Teresa Machulik

Script: Joanna Sodzawiczny

Set decorations and costumes: Sabina Baron

Make-up: Helena Chwałek

Music: Nina Wolska, Paweł Łebek

Lights: Marcin Thomann

Kopidol: Bartłomiej Garus

Starring: Bronisława Porembska, Jolanta Sodzawiczny, Magdalena Owczarek,
Beata Kniejska, Stefan Owczarek, Józef Ignasiak, Joanna Wiaterek, Sylwia Zajusz,

Karolina Jaworska, Karolina Sosna, Patryk Skolik, Dominik Sodzawiczny,

Łukasz Domin, Łukasz Gocal

Duration: 70 minutes

The traditions of this amateur theatre group from Ornontowice date back to the 1920s and the Naumiony Theatre is rooted in this particular movement. The present group, founded in 2004, consists of people of different ages for whom theatre is their passion and who constitute one big artistic family. During the first years of its activity, the Naumiony Theatre performed numerous plays, most often by the playwright, Albin Siekierski, of which the most

well-known is *A House with a Garden*. However, its successful career began in 2011 with the premiere of the play *Marika* and the next plays were brought to life in the following years: *Hebama* (2014), *Jaselka* (2014), and *Kopidol* (2016). The first two plays were written by Dariusz Dyrda, whereas Joanna Sodzawiczny is the author of *Kopidol* and prepared the translation of *Jaselka* into Silesian language. Every play tells the history of Upper Silesia in various ways by presenting the Indigenous inhabitants of Upper Silesian and their traditions. A significant part of the theatre's activities is scenography and costume preparation. Teatr Naumiony remains faithful to the style and convention of this unique area, yet it treats historical and social truth symbolically. Naumiony Theatre's *Kopidol* from Ornontowice is a touching play, oftentimes amusing, in which one, with curiosity and fear, can look under the lining of daily life so as to touch the threshold of life and death, in a symbolic and theatrical way. The play is the story of a gravedigger and his family situated in the 1950s Upper Silesian village – a tragic- -comic story of a multigenerational family, whose everyday existence is disturbed by the death of the senior family member. The performance employs funeral rites and mournful songs in Silesian language which used to be performed in the region. Despite the very serious subject matter, the play is performed in the form of a tragi-comedy wherein the funny ups and downs of the family intertwine with Silesian rituals.

SONGS IN THE KEY OF CREE (MUSICAL CABARET)
Thursday, April 27th, 19:30 – 21:00 Teatr Rozrywki, Chorzów

Songs In The Key Of Cree, a retrospective cabaret celebrating the music of the Cree-Canadian playwright/songwriter/pianist Tomson Highway. It is a compilation of 12 songs written by him over the past thirty years, taken from 5 of his plays/musicals - *Rose*, *The Incredible Adventures of Mary Jane Mosquito*, *The (Post) Mistress*, *The Sage, the Dancer, and the Fool*, and a new work in progress. In Highway's words: "What makes the songs unique is their Cree lyrics. Cree is the most spoken Native language in Canada today. 'Winnipeg, Manitoba, Saskatoon, Saskatchewan, Chicoutimi, Quebec, Ottawa...' that's all Cree, a very rhythmic language that lends itself very naturally to music and music-making ... Think Cole Porter and Kurt Weill...with Cree lyrics. Which is not to say that many songs will be sung in English as well. And some in French." The songs will be sung by Peruvian-Canadian cabaret singer, Patricia Cano, and accompanied by jazz saxophonist Marcus Ali, with Tomson Highway himself on the piano.

POST-CONFERENCE PUBLICATION

Selected articles based on conference presentations will be submitted for peer reference and subsequent publication. The deadline for submissions: Sept. 30th, 2017. Texts should be submitted electronically as MS Word or RTF files (editable) to Eugenia Sojka (eugenia.sojka@us.edu.pl)

Technical requirements:

- Texts submitted for peer reference and potential publication ought not to exceed 40–45 thousand characters (including spaces).
- Texts should be error-free and formatted according to the latest version of the Chicago Style.
- Author's rights to reproduce any copyrighted material must be confirmed with appropriate licenses/permissions issued by copyright holders. All such licenses/permissions must accompany the submission.
- All submissions must meet the requirements of the University of Silesia in Katowice Publication Ethics and Malpractice Statement.

- All images to be reproduced in the text must be delivered as separate files (If applicable, the image files should be accompanied by proper licenses/permissions issued by copyright holders or institutions/organizations managing the copyrights).
- The minimum resolution of images is 300 dpi.

Estimated publication date: Spring–Summer 2018



(scan the code above to download the conference booklet)
FRASERUS.EDU.PL