

Symposium

Archives of the Ephemeral.
Thinking, Practicing,
Interconnecting – A Debate
on the Accessibility of
Performance Art in
Switzerland

1 – 3 November 2018

Thursday 6:00 PM – 8:00 PM

Friday 10:00 AM – 8:30 PM

Saturday 10:00 AM – 4:00 PM

Kunstmuseum Bern, Hodlerstrasse 8-12, 3000 Berne

Free admission upon registration until October 31st 2018:

<http://www.panch.li/performative-archive/symposium>

The symposium **Archives of the Ephemeral. Thinking, Practicing, Interconnecting – A Debate on the Accessibility of Performance Art in Switzerland** is part of the series of events *République Géniale –à la Robert Filliou*, a cooperation of Kunstmuseum Bern and Dampfzentrale Bern.
<http://www.republiquegeniale.ch>.

The symposium is organized by the project team Performative Archives of **PANCH – Performance Art Network Schweiz**:
Pascale Grau, Olivia Jaques, Tabea Lurk, Valerian Maly, Margarit von Büren, Julia Wolf.

Participants of the symposium are:

Barbara Büscher, Nicolas Brulhart, Annet Dekker, Esther Ferrer, Sabine Folie, Claudia Grimm, Daria Gusberti, Hayley Newman & Bryan Reedy, Boris Nieslony, Eleanor Roberts, Dorota Sajewska, Sigrid Schade, Beate Schlichenmaier, Dorothea Schürch, Walter Siegfried, Marlies Surtmann, Martha Wilson, Wen Yau.

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Background and Objectives

The question of the **future of performance art** is interconnected with the question of the accessibility of performance art's documents and artifacts, i.e., its archiving and historiography as well as its active practice and further development. Yet for many this very question of archiving and accessibility is still an open desideratum, which is why in recent years this topic has been widely discussed within the discourse field of performance art.

The symposium ***Archives of the Ephemeral. Thinking, Practicing, Interconnecting – A Debate on the Accessibility of Performance Art in Switzerland*** organized by PANCH, the Performance Art Network Switzerland, asks, above all, about the current situation in Switzerland from the perspective of artistic practice, whereby specifically international as well as non-artistic positions, experiences, and approaches to solutions will be considered. Among other things, we would like to know how performance as a live event can be adequately archived and what the handling of documentary material (haptic archive) means for its transmission. How can “wild” independent archives, which are often accumulated over a very long period of time and bound to individual persons, be perpetuated? How can artists inscribe themselves and their performance art in archival contexts, and what does this mean not only for the survival of these works or their possibility to be remembered, but also for archives themselves? Which archive forms and formats contain which potentials to remain active, and what about the options for interconnecting or interlinking existing (performance) archives? Which ways of access are especially necessary for artists within institutional contexts in museums, collections, and archives, so that both the ephemeral (event) character is kept alive as well as transformative forms of historiography are possible?

Through the project ***Archives of the Ephemeral***, PANCH is launching a dialogue to collect not only existing, but also new requirements of durable archiving as well as the concerns of representing and making performance art visible within and outside of institutional settings. The project then concentrates these various issues in a focused debate. The international symposium is part of this debate, inviting Swiss as well as international artists and cultural actors, theorists, and representatives of heritage and art institutions. Theoretical inputs enter into dialogue with a performance program that articulates the core issues of archiving from an artistic point of view and as an in situ form. Hereby the intention is to make the demanding balancing act between the theory and practice of archiving performance art comprehensible as and *within* artistic process. The (performance) archive is perceived as “wild”, “haptic”, and also “living”, and, at the same time, is perceivable as the “ephemeral” element and motive of both the work of remembering and also of artistic practice. In other words, performance art takes an active role in the symposium and thereby also in the larger-scale debate.

Detailed Program

Thursday, 01 November 2018

6:00 PM – 6:10 PM	Welcome	Valerian Maly (<i>République Géniale</i>) and Pascale Grau (Performative Archives)
6:10 PM – 6:30 PM	Speaker Presentation	Beate Schlichenmaier, Director, Fondation SAPA, Swiss Performing Arts Platform
6:30 PM – 7:00 PM	Speaker Presentation	Martha Wilson, Artist, Founding Director Franklin Furnace Archive, Inc. New York
7:00 PM – 7:30 PM	Discussion / Questions	
7:30 PM – 8:00 PM	Performance	Dorothea Schürch, Artist, Bern
8:00 PM	Aperitif	Eat Art

Friday, 02 November 2018

Section I: Databases, Digital Platforms, and Interconnections

10:00 AM – 10:15 AM	Arrival	
10:15 AM – 10:30 AM	Moderation / Summary Think Tank I: Databases	Project Team, Performative Archives / PANCH
10:30 AM – 11:00 AM	Speaker Presentation	Barbara Büscher, Theater / Media Scholar, Hochschule für Musik und Theater Leipzig
11:00 AM – 11:30 AM	Speaker Presentation	Annet Dekker, Media Scholar, University of Amsterdam
11:30 AM – 12:00 PM	Performance	Hayley Newman, Artist, Slade School of Fine Art, London & Bryan Reedy, Artist, London
12:00 PM – 12:30 PM	Discussion / Questions	
12:30 PM – 2:00 PM	Lunch Break	Eat Art

Section II: Policies in Heritage and Art Institutions

2:00 PM – 2:15 PM	Moderation / Summary Think Tank II: Policies	Project Team, Performative Archives / PANCH
2:15 PM – 2:45 PM	Speaker Presentation	Nicolas Brulhart, Archivist, Kunsthalle Bern
2:45 PM – 3:15 PM	Speaker Presentation	Eleanor Roberts, Performance Studies Theorist, University of Roehampton, London
3:15 PM – 3:45 PM	Coffee Break	
3:45 PM – 4:15 PM	Speaker Presentation	Wen Yau, Artist / Researcher, Hong Kong
4:15 PM – 4:45 PM	Discussion / Questions	

4:45 PM – 5:30 PM	Exhibition Visit / Workshop	<i>République Géniale</i> , Kunstmuseum Bern / Hayley Newman & Bryan Reedy, Progr Bern, Middle Wing, 3 rd Floor, Room 369
5:30 PM – 7:00 PM	Aperitif	Eat Art
7:00 PM – 7:30 PM	Performance	Walter Siegfried, Artist, Munich
7:30 PM – 8:00 PM	Performance	Claudia Grimm, Artist, Bern
8:00 PM – 8:30 PM	Performance	Esther Ferrer, Artist, Paris

Saturday, 03 November 2018

Section III: Qualities and Conditions of “Wild” Independent Archives

10:00 AM – 10:15 AM	Arrival	
10:15 AM – 10:30 AM	Chairing / Summary Think Tank III: “Wild” Archives	Project Team, Performative Archives / PANCH
10:30 AM – 11:00 AM	Speaker Presentation	Dorota Sajewska, Theater Scholar, University of Zurich
11:00 AM – 11:30 AM	Speaker Presentation	Marlies Surtmann, Artist / Cultural Worker, Performatorium & Kunstraum Niederoesterreich, Vienna
11:30 AM – 12:00 PM	Speaker Presentation	Boris Nieslony, Artist, Founder, Black Market, Cologne
12:00 PM – 12:30 PM	Speaker Presentation	Sabine Folie, Art Historian / Curator, Director, VALIE EXPORT Center, Linz
12:30 PM – 1:00 PM	Discussion / Questions	
1:00 PM – 2:00 PM	Lunch Break	Eat Art
2:00 PM – 2:30 PM	In Response	Sigrid Schade, Cultural Studies Scholar, Head of Institute for Cultural Studies in the Arts, Zurich University of the Arts
2:30 PM – 4:00 PM	Performance / Guided Tour, Kunsthalle Bern Archive	Daria Gusberti, Artist, Bern / Nicolas Brulhart, Archivist, Kunsthalle Bern
4:00 PM	Conclusion	Project Team, Performative Archives / PANCH

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Additional questions: : performative-archive@panch.li