

13, 14 & 15 November 2009

# “The manifold (after) lives of performance”



Co-production of de Appel (Amsterdam)  
with STUK Kunstencentrum (Leuven).

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With contributions by: Peter Baren (NL) & Ondra Libal (CZ), Dirk Braeckman (BE) & Els Dietvorst (BE), Marie Cool (FR) & Fabio Balducci (IT), Serge Delbruyère (BE), Sophie Delpoux (FR), Annie Fletcher (IE/NL), Myriam Van Imschoot (BE), Scott deLahunta (US) & Bertha Bermudez (ES), Eric Mangion (FR), Rimini Protokoll, Eva Meyer-Hermann (DE), Sarah Vanhee (BE), David Weber-Krebs (BE) & Alexander Schellow (DE)

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**"The manifold (after) lives  
of performance"**

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Naamsestraat 96, Leuven:

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PERFORMANCE **Sarah Vanhee**: 8.30 pm

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PERFORMANCE **Serge Delbruyère**: 7 pm

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Nes 63 Amsterdam:

PERFORMANCE **Serge Delbruyère**: 7 pm

PERFORMANCE **Peter Baren**: 8.30 pm

Tickets:

STUK: conference only: free entry

Performances: 13 EUR / 9 EUR

Frascati: conference (performance  
inclusive): 14 EUR / 10,50 EUR

Only performances: 14 EUR / 10,50 EUR

## INTRODUCTION

Performance and live art are media that have been situated for years and years in the margins of disciplines. The actions of the Futurists and Dadaists, as well as performances related to body art, were artistic expressions that often presented themselves unannounced or spontaneously, stepped on people's toes or disturbed the everyday. Another essential trait of this medium was that the artists felt attracted to a live moment with the public, with the focus on an experience of the 'here and now'. There are still many artists active today for whom performance or live actions are an integral part of their work, so much so that in the past decade one can speak of a genuine revival of the genre.

The time-bound moment of a performance conflicts with the desire to keep these works of art 'alive' afterwards, to collect them and to present them to spectators who were not present at the original moment. The complex question that arises is how artists and organisations involved in presenting and collecting contemporary art can make ephemeral performances and live actions meaningful once again after the short-lived momentum of the original production. How can performances be presented again and again in a meaningful way?

These questions are the starting point for this multi-disciplinary conference under the title **"The manifold (after) lives of performance"**, which will look

into the (im)possibilities of recording, documenting and archiving particular actions and performances, as well as the re-enactment, activating or recontextualisation of this form of art.

### **A once-only, unrepeatable live moment**

The early practitioners of the medium of performance appeared not only to be directing themselves against the conventions and codes of the traditional proscenium or flat-floor theatre, with its reliance on text, but also against certain mechanisms in the art market that concentrated on the object as the ultimate work of art as being something saleable, a commodity. The performance was a once-only, unrepeatable live moment in which (the body of) the artist, who was usually also the author of the work, was the main thing.

This radical counter-movement seems to have disappeared in the 21st century: artists who are favourably disposed towards the performative genre have conquered their aversion to the black box and the material repercussions of their actions. Whereas a performance was initially a once-only, unrepeatable live moment, artists today are making increasing use of different models for presenting their work. They are using scripts, scenarios and characters/actors; they no longer hang on to the 'unique' nature of the performance, but put on several repeat performances; what's more, they appear to

deal consciously with the traces and relics left of their performances. The notion of performance thus seems to be going through a far-reaching process of redefinition, with the boundaries of the domain having become even more diffuse and invisible than in the period of its inception. It can furthermore be ascertained that in the last ten years artists have shown an increasing interest in the rearticulation of existing 'iconic' or canonical performances - terms such as re-enactment, recreation, remaking, reconstruction, restaging and respeaking, in combination with such notions as appropriation, re-contextualization, repositioning and reworking, have pretty much grown into vogue words.

At the same time, organisers and curators seem to have developed an obsession for fixing, registering and retaining the immediate 'now' in which the performance takes place. They are looking for new formats - in addition to photographs, video, personal written testimonies, correspondence preceding the performance, notes by the artist and oral accounts - in order to capture the essence of the performative moment and to preserve it for posterity. The ephemeral quality of the performances is acknowledged, but at the same time strategies and methodologies are being developed in order to turn the ephemeral into 'something' that can be displayed, preserved and, in particular, re-experi-

enced.

### **Recent developments**

This development can be observed in the practice of various artists and curators who are involved in performance and who have inspired the formulation of a number of issues. A few examples will illustrate this.

On seven evenings in the Guggenheim Museum in 2005, Marina Abramovic carried out live re-enactments of well-known performances by contemporary artists who had given their permission for this to be done. During a workshop in June in the MOMA, various approaches to performance were elucidated. One of the speakers was Abramovic, who explained that she prepares protocols so that her work can be carried out by other performers after her death. This raises the question as to how a performance changes as a result of a new context and through being carried out by a different artist in a different place, and how such a re-enactment relates to the original work.

Barbora Klimova (CZ) conducted interviews with a number of prominent Czech artists about their experiences with their original performance. She then used these as the basis for staging them anew, documenting her restaged performances in public space with a hidden camera. When does such documentation become the work of art? In a very subtle and hence barely perceptible performance, the artist Paul

Sietsema (US) put on sloppy clothes and wandered around various places in Hollywood until he was turned away. Apart from a few snapshots, the action was not recorded in any tangible way. In the major retrospective of the work of Marina Abramovic in the Guggenheim in 2010, re-performances of her work by other artists will be taking place for the first time in a museum setting.

Museums, too, are struggling with the question of how such temporary works of art can be collected. Like other museums, the MOMA purchased mainly documents, photographs and recordings referring to earlier performances (in particular for the archive), but recently a performance piece (Tino Seghal's "The Kiss") was acquired for the collection for the very first time. This issue will be looked at more closely in a subsequent edition of this symposium in 2010.

The recent years have seen a series of exhibitions devoted to the broad theme surrounding performance and performative practices. Among these were "Out of Actions: Between Performance and the Object, 1949-1979" (The Museum of Contemporary Art at the Geffen Contemporary, Los Angeles, 1998), "A Little Bit of History Repeated" (Kunst-Werke, Berlin, 2001), "After the Act" (MUMOK, Vienna, 2005), "The world as a stage" (Tate Modern, London, 2007), "Theatre without Theatre" (Macba Barcelona and Museu Berardo de Lis-

boa, 2007-08), "Not to Play with Dead Things" (Villa Arson, Nice, 2008), "A short History of Performance" (Whitechapel, London (ongoing)). The present conference follows earlier symposiums such as "After the Act" (MUMOK, Vienna, 2005) and "How to perform? Re-enactment and documentation in performance art" (Kunsthalle, Fridericianum, Kassel, 2006).

Inspired by these examples from the field, the following questions will be discussed at **"The manifold (after) lives of performance"**:

\* How should we deal with the discrepancy between the live moment at which the performance happens, which is essential to the work, and the wish to archive, document, acquire or collect performances or works related to them?

\* How can the 'leftovers' of a performance be activated anew and turned into a new and 'lively' work, or at least into a display that can be perceived and experienced and does not feel like the proverbial 'corpse' or the superfluous relic of the performance?

\* The meaning of a performance is often based on the experience at the moment of presentation - how can these experiences be grasped and repeated?

\* Should we want this anyway or should we once and for all resign ourselves to the fact that the experience inherent in the live moment of the performance disappears irrevocably and that this knowledge is thus lost?

\* How can one make an exhibition with this sort of historical and documentary material that feels like an active environment rather than like an archive?

\* Many artists see the exhibition space, or even public space, as an extension of the studio, as a platform for creation. How can an institution provide a place for such practices? How should we deal with more hybrid forms of art production? In what way can shape be given in the future to the relationship between the performance/live art artist and the heritage/collections/museums, now that performance is cropping up in so many different forms in contemporary art practice?

**13 November**

(STUK Kunstencentrum)

CONFERENCE

- 2 pm INTRODUCTION Organisation  
(Ann Demeester, Eva Wittocx)
2. 15 pm KEYNOTE LECTURE by **Annie Fletcher**  
(IE/NL)  
"Contemplation interrupted by Action"
3. 00 pm CASE STUDY PRESENTATION by  
**David Weber-Krebs** (BE) &  
**Alexander Schellow** (DE) - "Miniature"
3. 20 pm CASE STUDY PRESENTATION  
by **Eva Meyer-Hermann** (DE)-  
"Allan Kaprow - Art as Life"
3. 40 pm Break
4. 10 pm CASE STUDY PRESENTATION by  
**Els Dietvorst** (BE) & **Dirk Braeckman** (BE)  
- "Time is a book"
4. 30 pm CASE STUDY PRESENTATION by  
**Sarah Vanhee** (BE) -  
"The imagined performance"
4. 50 pm - 6 pm Round Table Conversation  
moderated by Annie Fletcher
8. 30 pm PERFORMANCE **Sarah Vanhee**  
"The Great Public Sale of Unrealized but  
Brilliant Ideas", Labozaal
8. 30 pm PERFORMANCE **Rimini Protokoll**  
"Breaking News", Soetezaal

# Annie Fletcher (IE/NL)

"Contemplation interrupted by Action"

Annie Fletcher is curator at the Van Abbe-museum, Eindhoven, where she developed a two-year project, 'Be [com]ing Dutch' during 2007-2008. With Frederique Bergholz she is the co-director of the rolling platform If I Can't Dance, I Don't Want To Be Part Of Your Revolution ([www.ificant-dance.org](http://www.ificant-dance.org)) which initiates programmes of performances and art projects realized in collaboration with various partner institutions in the Netherlands and beyond.

Ever since Rosa Lee Goldberg defined Performance Art as a political act by the very virtue of its lack of materiality as she explained "it was art that could not be bought, sold or traded as a commodity"- a certain tension has existed between the nature of performance and the modes of its preservation or dissemination and of course sale.

Performance practice and its temporal intensity and lack of materiality has always injected a refreshing tension into the ecology and indeed economy of visual arts and its institutions. It has provoked a radically different set of expectations to do with completeness, objecthood, entertainment, and engagement. Looking

specifically from the perspective of "If I Can't Dance, I Don't want to be Part of your Revolution" as an institution set up specifically to deal with these challenges, this paper will address the need to think differently about the assumed vernacular of art, the technologies of its display, and the ecology of its production but also perhaps most significantly about the possibility and indeed the politics of reception, participation and the role of the embodied viewer.

Given the rapid expansion of thinking about the field through the nineties and towards today many rules, ritual and gestures assumed within the given topographies fell away or quietly became redundant and different possibilities are still in the process of opening up. This paper will explore the consequences of these developments on the broader field and will focus especially on how artists through their ongoing exploration in performance offer important news perspective on how we understand and experience art today.

# David Weber-Krebs (BE) & Alexander Schellow (DE) -

## "Miniature"

David Weber-Krebs and Alexander Schellow have worked together since 2006 on the Miniature project. "Miniature" is a space of potentialities: one single spectator is put in a situation where something takes place for him/her alone. He/She is enmeshed in a constant vibration between different "live" situations, his/her expectations are continuously reversed. Is he watching a movie in a one-person-cinema? Is she watching a performance without performer?

David Weber-Krebs is an artist developing ideas that find their realization in performances for theatre and other spaces, film and videos. He has lived in Amsterdam since 1998. Theatre Performances include "This performance" (2004), "Fade out" (2005), "Performance" (2009) shown in numerous venues in and outside Europe. The community art project "In a land" (2003/ 2008) has taken place in Amsterdam and Teresina (Brazil). "Among the Multitude" has just premièred in September 2009 in Amsterdam. Together with Alexander Schellow he has organised the project "Miniature" that has been realized in different contexts in Graz, Utrecht, Berlin

and in March 2009 at **de Appel** arts centre in Amsterdam. David is associate researcher at the Amsterdam school of the arts, where he conducts an artistic research on relational aesthetics together with Jan-Philipp Possmann. Alexander Schellow (DE) studied "Visual arts" at the Universität der Künste Berlin and the Glasgow School of Art. His work has been shown at solo- and group shows, at screenings, he has developed work for performance theatre and has given lectures. Publications include the book-project "Storyboard" at Merz/Solitude (Stuttgart) and the DVD "Still lives" by Filmarmalade (London). Most recent projects are for example "Out take Bozen/Bolzano" (for the opening-exhibition "Museion - Museum of Modern and Contemporary Art", Bolzano (2008), "Miniature" (with David Weber-Krebs) at **de Appel** arts centre, Amsterdam (2009), "Tirana north - trajectories" for Tirana International Contemporary Art Biannual (2009) and "2481 disaster zone" (spatial conception) with Theatercombinat, Vienna (2009). "Bambiland" (theatercombinat, Vienna, 2009), to which Schellow contributed with spatial conception, won the Nestroy (best Off-Production, 2009). He has taught spatial research practices at Metropolitan-University London and in the frame of workshops, for example at APT (Advanced Performance Training, Antwerp).

## Eva Meyer-Hermann (DE) -

"Allan Kaprow - Art as Life"

In 2006/2007 Eva Meyer-Hermann curated (with Stephanie Rosenthal) "Allan Kaprow - Art as Life" in The Haus der Kunst (Munich) and the Van Abbemuseum (Eindhoven). Allan Kaprow is an American painter and assemblagist, who is credited with inventing the term 'Happening' to describe performances that blend painting, sculpture, and theater and who has been called the most 'known unknown artist' of the 20th century. The exhibition consisted of paintings, drawings, sculptures, objects, collages and assemblages as well as scores, texts, correspondence, books, photographs, videos and reconstructions of earlier works, including the reinvention of Environments and Happenings/Activities. The public was able to participate in these Happenings.

Eva Meyer-Hermann is an independent exhibitions maker, based in Cologne, formerly senior curator at Van Abbemuseum Eindhoven. After studying art history in Bonn (PhD 1991), she has been working as curator at Haus Lange & Haus Esters Krefeld, as director at Kunsthalle Nürnberg and as director for two private collections in Switzerland. Meyer-Hermann has curated several comprehensive surveys

and retrospective exhibitions and publications, e. g. : "Carl Andre" (1996), "Jason Rhoades" (1998), "Paul McCarthy" (1999 and 2004), "Martin Kippenberger" (2003), "Allan Kaprow" (2006- 2008), "Andy Warhol" (2007- 2009). For "Andy Warhol. Other Voices Other Rooms", Meyer-Hermann has been awarded best exhibition of 2006-2007 by the Dutch section of "Association des Critiques d'Art (AICA)". Currently, Meyer-Hermann is preparing a thematic retrospective of Mike Kelley.

#### CASE STUDY PRESENTATION

**Els Dietvorst** (BE)  
& **Dirk Braeckman** (BE)

"Time is a book"

TIME is a two-yearly multidisciplinary festival beginning on 13 November in Ghent. Time 2009 is the ninth and last edition of Time Festival and above all, a statement by the curators Dirk Braeckman and Els Dietvorst. Time 2009 is a book. A place to think rather than an event. In the rat race of life, this edition of the festival wants to give more time rather than taking it. At this conference, they will elucidate their option for the book, with artists' contributions, as an artistic statement.

Els Dietvorst lives and works in Brus-

sels. As an artist she focuses primarily on such themes as communication, cooperation and social conflict. In this respect she often returns to such anti-utopian subjects as 'the outsider', the human condition, and the symbolic prison. In her long-term film projects she works in non-places and locations under social pressure, always in consultation with the people who live there or make temporary use of them. She is more interested in artistic processes than their results. In these processes she works with other artists to experiment with and cultivate aesthetic forms and meanings. In addition to film, Els Dietvorst also uses such media as drawing, writing and sculpture. Her more recent projects include "The Return of the Swallows" (2000-2006), "Song for the Price of a Goat" (2002-2004) and "King's Children" (2002-2004). Her projects have been shown at MuHKA (Antwerp), Witte de With (Rotterdam) and the Centre for Fine Arts (Brussels). Since 1999 she has been the artistic coordinator of Firefly, a work place run for and by artists.

Dirk Braeckman lives and works in Ghent. In each of his monumental photographic works he creates a closed and isolated world which, in its tactility, nevertheless seems endless and at the same time gives short shrift to the illusions of the medium. His pictures - or portraits, rather - of places and rooms have nothing to tell, yet they suggest entire stories.

At the same time the reflection of the flash betrays the photographer's presence and shatters the illusion of the image. Partly as a consequence of the well-dosed use of out-of-focus images, framing that is never what one would expect, and frequent changes of perspective, his photographic works hang in a rare and delicate balance between the recognisable and pure abstraction. Dirk Braeckman's pictures always leave the instant when they were taken some way behind and reach out - hopefully - beyond their frame.

Braeckman's work has recently been shown in Munich, New York, Paris and Düsseldorf. Over the last few years he has also created a number of permanent installations. These include one at the Royal Palace in Laken, with portraits of the Belgian king and queen, another at SMAK's "Over the Edges" exhibition in Ghent, and also at the Concertgebouw in Bruges (by the architects Robbrecht & Daem) and in the town hall in Menen (by NoA Architects).

#### CASE STUDY PRESENTATION

## **Sarah Vanhee** (BE) -

"the imagined performance"

Sarah Vanhee is a performance and conceptual artist currently based in Amsterdam. Her work is process oriented and movement-based in the sense that it departs from an interest in the inter-active field between perception and

creation. The work often blurs the edges of reality and fiction in a radical way; pushes the borders of imagination; questions social and artistic conventions or commonplaces. It aims for an activation and state of alertness of the mind and the senses, interrogating the ascendant preconceived models that are applied in our way of thinking, speaking, moving, relating to each other and the world. It focuses on how communication and the spreading of information function in contemporary life and how visibility is being given, or not. Vanhee writes, performs, choreographs and organizes events. She considers her work as a possible catalyst for thoughts, action and inspiration, always related to and in dialogue with actuality.

Among her most recent works: "How They Disappeared", a dance performance (Frascati-production, NL), "WeUsAll", a live-performance and theatrical installation (Frascati-production, NL), "Untranslatable - a guide to translingual dialogue", a poetic alternative for a language course (published by Onomatopee, NL), "Me and My Stranger", a lecture-performance (Campo-production, Ghent, BE).

In 2009 she set up "The Great Public Sale of brilliant but unrealized Ideas", a project where she invited artists to contribute an unrealized project to an alternative auction where it is being 'sold' to someone else who can give the idea an 'afterlife'. These ideas have their public moment uniquely at the evening of the auc-



Sarah Vanhee -  
"The Great Public Sale of Unrealized  
but Brilliant Ideas"



tion, which then offers a platform for a collective imagination of the intangible. In 2008 she developed "The C-project", which she will elaborate further in 2010 in Amsterdam with the support of Theatre Frascati, **de Appel** and Onomatopee. One could consider the project both as a long-time performance and an art-book, where a fictional character in a fiction novel meets real people in a real space. The audience does not know it is an audience, the actor does not know he is the actor, the city does not know that it is both the source from and the décor for an artwork, and the artist does not know how the story will develop. Different communication tools are being used that involve people from the city in an enfolding myth that they are part of. Again, the performance takes place mostly in the fluid space of the imagination of singular persons who have their own personal relation to it. Besides within this relation, the performance almost does not exist, or remains invisible. At the moment the book is being published that documents the process, one can get a notion of the web of stories that has been drawn in the city.

The conference in STUK is part of the multidisciplinary performance festival Playground, which is on view in Leuven from November 6 till 13. Playground presents performances, artworks and installations by visual artists, theatre makers and choreographers who explore and bridge the boundaries between dance, film, theatre, music and visual arts. The programme brings together a series of performance and a comprehensive exhibition with a.o. Matt Mullican, Aurélien Froment, Mette Edvarsen, Miet Warlop, Myriam Van Imschoot, Barbara Visser, Ulla von Brandenburg, Laurent Montaron, Julien Discrit and Thomas Dupouy. On November 13 after the conference the exhibition can be visited, and one can attend the performances by Rimini Protokoll and Sarah Vanhee.

## PERFORMANCE

### Rimini Protokoll - "Breaking News"

The internationally renowned Rimini Protokoll presents the Belgian premiere of "Breaking News", a news show in which 9 actors will comment on and interpret the news of that day. News broadcasts from many countries, captured live via satellite, will be shown on stage. What remains of the day in the political news from Al Jazeera, the BBC or the Pentagon Channel? How much 'foreign news' do Iraqis get com-

pared with Icelanders? What images are broadcast in South Africa as well as in Ukraine? What is lost in the hunt for images?

With the Belgian and international experts on stage, Rimini Protokoll's theatre opens a sensuous back door to the world-wide image pool of agencies and broadcasters.

Helgard Haug (DE), Stefan Kaegi (DE) and Daniel Wetzel (DE) studied at the Institut für Angewandte Theaterwissenschaft in Giessen and work together (in various combinations) under the name of Rimini Protokoll. They are recognized as being among the leaders and creators of the theatre movement known as "Reality Trend" (Theater der Zeit), which has exerted a powerful influence on the alternative theatre scene. Each project begins with a concrete situation in a specific place and is then developed through an intense exploratory process. They have attracted international attention with their dramatic works, which take place in that grey zone between reality and fiction. Since 2000, Rimini Protokoll has brought its "theatre of experts" to the stage and into city spaces, interpreted by non-professional actors who are called 'experts' for that very reason. Since 2004 Helgard Haug, Stefan Kaegi und Daniel Wetzel are artists in residence at Hebbel am Ufer (HAU) Berlin.

## Sarah Vanhee

"The Great Public Sale of Unrealized but Brilliant Ideas"

Every artist keeps a collection of ideas somewhere that for one reason or another have never been realised, because they are too expensive, too simple, too complex, too much like something that has been done before, inappropriate in a certain context or so out of this world as an idea, that it would lose all value once it has been realised. For those artistic leftovers, there are two options: either they die a lonely death or the person who came up with them passes them on to someone else who breathes new life into them. This latter is possible thanks to an auction of absurd and utopian ideas. An evening where ideas change owners and the public is very welcome to put in a bid.



Serge Delbruyère,  
"build it & they will cum"

## 14 November

(Frascati, Amsterdam)

- 2 pm INTRODUCTION Organisation  
(Ann Demeester, Eva Wittcox)
2. 15 pm KEYNOTE LECTURE  
by **Sophie Delpoux** (FR) -  
"Raconter la performance"
- 3 pm CASE STUDY PRESENTATION  
by **Myriam van Imschoot** (BE)-  
"Archi-Mobiles & Expanded Publication"
3. 20 pm CASE STUDY PRESENTATION  
by **Marie Cool** (FR) and **Fabio Balducci**  
(IT)
- 4 pm Break
4. 20 pm CASE STUDY PRESENTATION  
by **Eric Mangion** (FR) - "Not to Play with  
Dead Things"
4. 40 pm CASE STUDY PRESENTATION  
by **Scott deLahunta** (US) and **Bertha  
Bermudez** (ES) "Objects of Exchange:  
transfer and dissemination"
- 5 pm Round Table Conversation
- 7 pm PERFORMANCE by **Serge Delbruyère** (BE)  
"build it & they will cum"
8. 30 pm PERFORMANCE by **Peter Baren** (NL)  
& **Ondra Libal** (CZ) "DISCOVER HEAVEN  
(Under The Arches Of Societies)"

## Sophie Delpoux (FR)

### "Raconter la performance"

Sophie Delpoux has written her Ph. D on the photographic documentation of Performance Art which is about to be published ("Les Formes de la disparition"). She is an associate professor at University Paris 1 Panthéon-Sorbonne. Her academic work bears on Happenings, Performance Art, and Body Art from the late 1950s to the end of 1970s and investigates the construction of memories of these art forms. With her project "Raconter La performance" initiated at la Maison Rouge (Paris) in April 2009, she is particularly interested in the role of oral traditions in this process. Delpoux has published articles on Chris Burden, Valie Export, Otto Mühl, Dennis Oppenheim and Gina Pane, and is presently concentrating her research on Allan Kaprow. Within the framework of this research project Delpoux has focussed on the 'oral transmission' of the memory of performance.

In turn, two guests related the same performance. Each of them recreated the event from their own perspectives, their interpretation of it. Artists, writers, and philosophers were invited to produce this living history of past performances, trying to put again in motion the initial energy of these moments, their genuine ability to incite the

imagination. The two guests may or may not have seen the original performance...

Testimonies have always been required to write the history of performances, but it is not the search for actual truth (what really happened) that conducts this particular project. On the contrary, to work on oral history is a way to relativize certainties and to give a place to what artists were/are looking for when acting in front of a public: an intimate imprint on people, immediate or delayed...

For this conference, Delpeux will explain the origins and show the first results of this project.

#### CASE STUDY PRESENTATION

## **Myriam Van Imschoot** (BE)

"Archi-Mobiles & Expanded Publication"

Myriam Van Imschoot graduated in Germanic Philology and Performance Studies at the University of Leuven in Belgium. She was a staff member at the Institute of Cultural Studies (1995-1998), a full-time researcher with the support of the Fund for Scientific Research (1998-2003), a visiting scholar and lecturer at the New York University, PARTS, KASK, RITS. Van Imschoot is the initiator and founder of Sarma, a discursive working place for criticism, dramaturgy & artistic research

in the field of dance and beyond. She is a mentor affiliated to AMch, the Amsterdam-based Masters in Choreography and collaborated with numerous performance artists in the alternating roles of performer, dramaturg, co-director and coach (Antonia Baehr, Meg Stuart, Benoît Lachambre, Philipp Gehmacher, Tristero, Aurélien Froment, Steve Paxton, Marc Vanrunxt). In 2007 she initiated "Crash Landing Revisited (and more)", an umbrella-structure that hosts the research trajectories of a group of affiliated artists who share an interest in improvisation and history of the ephemeral. In that frame she has been developing and presenting performance, video and installation work. Her work has been honoured by residences at Jan van Eyck Academy, Kaaitheater, Working Title, and with grants for artistic development by the Flemish Community. Recent works include the performance "Pick up Voices" (in collaboration with Christine De Smedt) and "Can I be your witness" (a sound installation and listening situation), both of which depart from an oral archive on improvisation.

In the conference Myriam Van Imschoot will speak of her interest to experiment with alternative ways of reflecting on and composing with oral history, testimony, interviews and empirical documentation. She looks for plural historiography, which honours situated knowledge and experience, outside of the academic surroundings on the

intersection point of sound art, visual art and contemporary performance. Her presentation revolves around two notions that were incremental in the project "Crash Landing Revisited (and more)": the 'archi-mobile' as a environment that conflates the archive with meeting and working facilities and 'expanded publication' as a vehicle to trade the standard means of written transmission for processes of sharing that engage space, the sensorial and the performative.

#### CASE STUDY PRESENTATION

## **Marie Cool** (FR) and **Fabio Balducci** (IT)

Marie Cool and Fabio Balducci live and work in Paris and have been working together since 1995. Their work is rarely documented. They favour direct and not mediated encounters and in their contribution the artists will expand on this choice.

Amanda Crawley Jackson writes 'Cool and Balducci's work exists not in the world of signs, codes or concept, but in the elementariness of matter. As such, their actions are articulated not in the register of the image or representation, but rather as expressions (in the sense that Giorgio Colli understands expression as the very substance of the world, its origin and immediacy, an unfinished fact). Slipping deliberately through the inter-

stances produced by the historical division of intellectual and affective cognition, the actions are neither descriptive nor demonstrative; they engage, quite simply, with the 'nothing that is' (G. Colli).'

Pierre Bal Blanc: 'What is rendered visible in Marie Cool & Fabio Balducci's work is not confined to what is present. What distinguishes their work from a previous generation, and thus what links them to their contemporaries, is the way in which they reveal the reciprocity between the human body and matter...'

#### CASE STUDY PRESENTATION

## **Eric Mangion** (FR)-

### "Not to Play with Dead Things"

Eric Mangion has been the director of the National Contemporary Art Centre of Villa Arson (Nice) since January 2006. Between 1993 and 2005 he was the director of the Frac Provence-Alpes-Côte d'Azur. He is the curator of the next "Printemps de Septembre" at Toulouse (Autumn 2010), a famous festival of visual arts in France. This festival concentrates on performance in collaboration with "Les Soirées Nomades" by the 'Fondation Cartier. "

Mangion focuses on the exhibition "Not to play with dead things", which he co-curated with Marie de Brugerolle in 2008.

This exhibition in the Villa Arson sought to analyze the status and pertinence of performance artists' real installations or objects which, beyond the performance act itself, exist as autonomous entities at the formal as well as ontological level. At the same time, objects are created by many photographers, sculptors, video artists, and even painters, which can be perceived as performance objects without necessarily being used as such. Can these 'objects' reconstitute the 'soul' of a performance, its energy? Are they merely relics emptied of meaning or life? Are they traces of contemporary rites (in the end not so distant from primitive ones)? Or are they new forms which, through their 'syncretism' escape from the limited logic of art (as we have seen on the American west coast)?

#### CASE STUDY PRESENTATION

**Scott deLahunta** (US) &  
**Bertha Bermúdez** (ES)

"Objects of Exchange:  
transfer and dissemination"

Scott deLahunta works as researcher, consultant and organiser on a range of projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. He is Research Fellow with the Art Theory and Research and

Art Practice and Development Research Groups, Amsterdam School of the Arts, and co-coordinator of the IMK project.

After dancing with Emio Greco | PC for several years, Bertha Bermúdez Pascual (ES) began her research on dance documentation. She is now a member of the Art Practice and Development Research Group, Amsterdam School of the Arts and coordinator of the Accademia Mobile section of research and education within ICKamsterdam-Emio Greco | PC. She is co-coordinator of the IMK project.

Since 2004 the Amsterdam-based dance company Emio Greco | PC has been researching new systems for documenting and transmitting their creative work under the heading of the "Notation Research Project". In 2006, an interdisciplinary team of specialists came together to work on the project. One of the outcomes was an interactive installation based on an analysis of Emio Greco | PC's "Double Skin/ Double Mind" workshop. Since 2009, a new project titled "Inside Movement Knowledge" (IMK) has been organized to further investigate the installation as a study object that can support research links between different institutional partners. The project uniquely promotes an investigation of how the (after) lives of performance can extend beyond the borders of professional art practice. More information: [www.insidemovement-knowledge.net](http://www.insidemovement-knowledge.net).

## Serge Delbruyère

"build it & they will cum"

with: Eva Angèle, Serge Delbruyère. Close encounters of all kinds: Zachary Oberzan. Movie: Diego Deceuninck & Serge Delbruyère. Duration: 90 minutes.

' Serge Delbruyère contacted me about 2 years ago. Claimed he was a Belgian writer of some sort - poetry, prose and essays. Allegedly published in myriads of magazines. Too smart for his own good, if you ask me. He sent me some letters saying he wanted to do a lecture on my work. Didn't like his handwriting. He has the handwriting of a con artist, irritatingly balancing between fear of / desire to be revealed as such.

We first met about a year ago. Nice enough guy, it turned out. Mid-thirties. Had a certain boyish charm I suppose. Thought he was an actor, which he denied rather vigorously. Didn't convince me though. The boy desperately wants to be an actor. ' (Trent Tepez)

Does porn contain a messianic appeal, a promise of community and/or universality? Giorgio Agamben seems to take these seemingly absurd & grotesque questions seriously:

' In pornography, the utopia of a classless society displays itself through gross

caricatures of those traits that distinguish classes and their transfiguration in the sexual act. Nowhere else, not even in a carnival's masquerade, does one find such a stubborn insistence on class markers in dress at the very moment that the situation both transgresses and nullifies them in the most incongruous of ways. The starched caps and aprons of maids, the worker's overalls, the butler's white gloves and striped waistcoat, and more recently, even the smocks and half-masks of nurses, all celebrate their apotheosis at the moment in which, set like strange amulets on inextricably tangled naked bodies, they seem to trumpet forth that last day on which they are to appear as the emblems of a community we can still barely glimpse.' (Idea of Prose)

Inspired and intrigued by Agamben's assumptions, Serge Delbruyère will address similar questions in "build it & they will cum". As the quotation shows, Agamben isn't quite up to speed vis-à-vis contemporary porn; he clearly draws from an outdated corpus in which explicit narrative plays a seminal role - pun very much intended. Hardcore porn has however since long emancipated itself from the shackles of explicit narrative and is in a way the only genre that has embraced a variety of postmodern strategies and gotten away with it in terms of commercial success.

A lot of these strategies are also used

(up?) in contemporary performance: showing the literally 'obscene' production process, cultivating the illusion of 'the first time', manipulating the audience's gaze and, perhaps most importantly, luring that audience into an often unsettling and eery but temporarily soothing communal feel.

In "build it & they will cum" Serge Delbruyère gives a detailed account of how he got acquainted (and obsessed) with the work of one Trent Tepezsz, an obscure adult film maker who, through an encounter of which the precise nature remains unclear at first, decided to turn his career around and focus on niche porn - i. e., at least seemingly, the exploitation of certain minority groups.

Not being able to show actual footage due to legal reasons, Delbruyère is forced to explore alternative modes of representation to evoke Tepezsz' oeuvre.

This entails a shift from a performance on porn to an investigation into the performance as porn, deploying exactly those strategies that have become the hallmark of contemporary porn.

On 14 November the performance itself will be preceded by an exhibition on the work of Trent Tepezsz & his oeuvre. This exhibition can be visited all day long, in between the lectures.

## PERFORMANCE

### **Peter Baren** (NL)-

"ARK series"

**November 14th** Peter Baren & Ondra Libal (CZ) - "DISCOVER HEAVEN (Under The Arches Of Societies)"

**November 15th** Peter Baren - "FLEET OF ARKS (Under The Arches Of Societies)"

'Operatic in nature, ARK ( ) finds a meeting ground between sensual bewilderment and political commentary which points out the constructed nature of our ideas of cultural memory and our sometimes superficial notions of identity.' (Lance Blomgren)

During "Currency 2004, an International Festival of Contemporary Performance" in New York, Peter BAREN started an ongoing series of performances entitled ARK ( ), that has continued to evolve and change shape over time. The performances in Amsterdam on November 14th, "DISCOVER HEAVEN (Under The Arches Of Societies)" with Ondra Libal (CZ) and on November 15th, "FLEET OF ARKS (Under The Arches Of Societies)", are part of this series. A multi-sensory work, the ARK performances include fog, saran-wrapped performers, circling satellites, orphaned whisperings, molasses, written and spoken texts, boomerangs and more. Baren's practice uses the public assumptions of performance - the promise of drama, duration and theatricality - to evoke a disquieting sense of primordial mystery,

public yearning, fear and cultural reformation. Blending props common to show business (fog machines, aural moodscapes and nearly nude performers) with cross-cultural signifiers (Aboriginal boomerangs, Palestinian scarves, Japanese toys), Baren's work creates a site of what photographer and art critic Kristoff Steinruck dubbed 'radical mystical fundamentalism'. The involvement of the audience is triggered by mobilizing all the senses. It cannot and should not be that the spectators leave the location unmoved. A performance by Peter Baren is not a visual spectacle, but an emotional experience. (Rob Perree)

(Selected) ARK performances were held during LIVE2005 Biennial, Vancouver (2005)- BLURRR5. Tel Aviv (2005)- The National Review of Live Art/New Territories. Tramway, Glasgow (2007)- Incantation in the sense of stillness. Bewaer-schole, Burgh-Haamstede, together with Aaron Williamson and Toine Horvers (2007)- ASI-ATOPIA 10. Bangkok Arts And Culture Centre, Bangkok (2008)- INTERAKCJE. Piotrkow Trybunalski and Bielsko Biala (2009)- 10th OPENART festival. 798 Art Zone, Beijing (2009) and INFR'ACTION '10, Sète.

In 2007 ARK (Unknown Pleasures), the performing dvd, was screened every night for two months from cornerhouse Leidsestraat/Prinsengracht. Commissioned by Amsterdam Fund for the Arts and from there toured to Brisbane, Marseille, Istanbul, Madrid, Tallin (Coll. NIMk, Amsterdam).



Peter Baren & Ondra Libal -  
"DISCOVER HEAVEN (Under The Arches Of Societies)"

## Colophon:

Organisation: Ann Demeester (de Appel)  
& Eva Wittocx (STUK)

Production: Tony Hofman, Yvonne  
Grootenboer / Griet Verstraelen,  
Ilse Van Essche

Publicity: Hiske Zomer,  
Else Siemerink / Frank Geypens,  
Helke Smet

Text: Gerbrand Korevaar, Ann Demeester  
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