

PERFORMANCE

THE ETHICS AND THE POLITICS OF CARE

**A two-day colloquium
gathering leading voices in
the field of performance
theory and care**

Bern University of the Arts

May 29-30, 2021

Register [here](#)

ABOUT

This colloquium aims at advancing the knowledge on this topic within the discipline of conservation on the one hand, while, on the other, locating the discourse of conservation within a broader field of the humanities disciplines concerned with the theories and practices of performance— performance studies, anthropology, art history, curatorial studies, heritage studies and museology.

We propose to contest the common-sense understanding of performance as a non-conservable form and ask questions concerning how, and to what extent, performance art and performance-based works can be conserved.

This event is a part of the ongoing research project Performance: Conservation, Materiality, Knowledge funded by the Swiss National Science Foundation at Bern University of the Arts. The project focuses on the questions of conservation of performance-based works, their temporal specifics, the involvement of the human and non-human body, the world of their extended trace history, memory, and archive. Explored are notions of care, the ideals of traditional conservation and their relations to tacit or explicit knowledge, skill and technique. Taking as a starting point the necessity for conservators to access and deepen this area of study, and unlike queries that situate these questions within other disciplines, in this project, we approach performance as a necessarily conservable form.

Day One, Saturday, May 29

1:00pm-1:30pm Introduction: SNSF Project Team

1:30pm-2:15pm Keynote

Pip Laurenson: Charisma, Desire and Understanding in the Conservation of Performance Art

Panel 1 Making performance last

2:15pm-2:45pm Erin Brannigan and Louise Lawson: Precarious Movements: Contemporary Dance as Contemporary Art

2:45pm-3:15pm Rachel Mader and Siri Peyer: Interfrictions (a rubbing together) – The “Ephemeral” Meets the “Static”

3:15pm-3:30pm Performance interlude No.1 - Frieder Butzmann & theallstarszoomensemble, [*<zooMs'n'spells'n'lights> - recharged*], 2021

3:30pm-4:15pm BREAK

Panel 2 Capturing liveness between theory and practice

4:15pm-4:45pm Hélia Marçal: Vitality and the Conservation of Performance

4:45pm- 5:15pm Farris Wahbeh: A Continuum of Instances: Archival Strategies for Performance-based Artworks

5:15pm-5:45pm Lizzie Gorfaine, Ana Janevski, Martha Joseph and Kate Lewis: Intellectual Gifts: Case Studies in Collecting Performance

5:45 pm-6:00pm SHORT BREAK

6:00pm-6:45pm Keynote

Gabriella Giannachi: Conserving the Un-conservable: Documenting Environmental Performance for the 21st Century

6:45 pm-7:30pm Discussion

Day Two, Sunday, May 30

1:00pm-1:45pm Keynote

Barbara Büscher: From the Work to the Performance and its Traces/Documents: Performance Art at the Intersection of Art History and Theatre/Performance Studies

Panel 3 Practicing and festivalizing care

1:45pm-2:15pm Sooyoung Leam: Festivalising Performance: Communication-Art Group (Un)archived

2:15pm-2:45pm Karolina Wilczyńska: Maintenance is Never Done: Care and Preservation in Mierle Laderman Ukeles's Performances

2:45pm-3:00pm Performance interlude Nr. 2 - Gisela Hochuli (CH), *In Strange Hands*, 2021. Performance instructions. Please note the call for participation below.

3:00pm-3:45pm BREAK

Panel 4 Experimental acquisitions and the politics of stewardship

3:45pm-4:15pm Iona Goldie-Scot: An Experimental Acquisition: Conflicting Conventions and Infrastructural Barriers (Ralph Lemon at the Walker)

4:15pm-4:45pm Brian Castriota and Claire Walsh: Collecting in the Shadow of the State: Acquiring Performance at the Irish Museum of Modern Art and Institutions of Care in the Irish Context

4:45pm-5:15pm Ana Ribeiro and Louise Lawson: Caring for Performance Art in the Museum: From Acquisition to Activation

5:15pm-5:30pm SHORT BREAK

5:30pm-6:15 pm Keynote

Rebecca Schneider: Not, Yet: When Our Art is in our Hands. With Antiphonal Interludes by Hanna Hölling.

6:15pm-7:30pm Discussion & closing remarks

All times in CET. This event will be held via Zoom. A link will be circulated to registrants one day before the event.

ABSTRACTS

In order of appearance

Day 1

Keynote Pip Laurenson Charisma, Desire and Understanding in the Conservation of Performance Art

Performance-based artworks have shifted the practice of conservators, registrars, archivists and curators working within the museum, to acknowledge and make more visible the networks of people and technologies that operate outside the museum and upon which the continued performance of these works rely. However, despite this shift in focus acting to potentially decentre the artist, the artist has remained persistently foregrounded and present for a range of practical, systemic and political reasons.

In this paper I consider the production of performance from the perspective of Deleuze and Guattari's concept of desire as a way of understanding how a performance comes together as a fluid assemblage of socio-material relations. Whilst acknowledging the relevance of the theoretical framing of networks of care, I also draw upon the historical concept of charisma to understand how the role of the artist continues to operate within the ideas of transmission that are central to the conservation of performance art.

I do this within the context of the Andrew W. Mellon funded research initiative *Reshaping the Collectible: When Artworks Live in the Museum* and by considering a range of artworks which have recently entered Tate's collection. Thinking through and with the different perspectives at play within these examples, I draw on practice theory to understand what is at stake for these different players and perspectives when thinking about the preservation of a performance artwork. I consider what kind of epistemic practice conservation is and how it changes in response to different artistic approaches. This paper concludes with thoughts about the role of learning, understanding and deciphering evident in the epistemic practices of conservation.

Erin Brannigan and Louise Lawson in collaboration with the Precarious Movements Team Precarious Movements: Contemporary Dance as Contemporary Art

Precarious Movements: Choreography and the Museum (2021-2024) is an Australia Research Council funded project that aims to bring artists, researchers and institutions into dialogue about best-practice to support both the choreographer and the museum, and to sustain momentum in theory and practice around dance and the visual arts. Against the backdrop of intermedial experiments in the mid-20th century, the 21st century has seen dance and choreography appear more frequently in art galleries and museums. However, processes and protocols concerning performance conditions specific to choreography, curatorial and conservation practices, and theory have lagged behind. *Precarious Movements* firstly defines its field of study historically and theoretically. We understand our subject to be the area of contemporary choreography that is engaged in discussions and conditions that correspond to

those in the scope of visual art in the contemporary situation. We contextualise this historically through an understanding of the key role dance-based knowledges played in the emergence of performance art, non-object-based or dematerialised art, post-conceptual, post-disciplinary and participatory art. In doing so, we put artists and creative practice firmly at the centre of our inquiry through multiple commissions and workshops, engaging their knowledge and experience as primary research and supporting dancers and choreographers as important end-users.

Rachel Mader and Siri Peyer *Interfrictions (A Rubbing Together) – The ‘Ephemeral’ Meets the ‘Static’*

Within the framework of our research project *Collecting the Ephemeral. Prerequisites and Possibilities for Making Performance Art Last* (financed by the SNF, 2019 – 2023) together with our cooperation partners, consisting of collection representatives and performance artists from Switzerland, we started gathering expected challenges for an inclusion of live performances in smaller and medium-sized institutions. These are not only evident in all areas of institutional practice, but also in the self-image of the actors themselves (curator or artist) and even reach beyond the framework of the institution, e.g. when it comes to the economics of live performances. These challenges suggest that a more systematic future inclusion of live performances in a collection context would have to be conceptualized as constant “interfriction” (a rubbing together), which would have to allow for something like the joint negotiation of the defining characteristics of the respective work or diverse forms of potential re-activations, as well as how the materially static concept of work and the institutional structures and functions would have to be rethought under this premise. In our contribution, we present the challenges based on the results of the workshop and outline possible strategies for handling them with reference to international examples, such as the Stedelijk Museum in Amsterdam.

Frieder Butzmann & theallstarszoomensemble [<zooms’n’spells’n’lights> – recharged], 2021.

The ALLSTARSZOOMENSEMBLE commissioned Frieder Butzmann to compose a piece for the video conference platform Zoom in reference to the title of his latest book, *Wunderschöne Rückkopplungen*.

[<zooms’n’spells’n’lights> – recharged] is a digital magic operetta created in tension between natural stupidity and artificial intelligence.

Hélia Marçal *Vitality and the Conservation of Performance*

Performance art has long ceased to be considered as ontologically separated from any form of mediation. The ubiquitous nature of mediation has transformed the way we perceive and experience our world (Couldry and Hepp 2017), changing the ways humans interact with human and non-human bodies. The nature of memory itself has changed, becoming ever more connected to the ways we produce knowledge by creating and recreating spacio-temporal entanglements with non-human actors that thrive in our mediated world. Drawing on theories on vitalism and new materialism – from Gilles Deleuze (1966) to Elizabeth Grosz (2004) – this paper looks at the ethics of the conservation of performance through practices of difference, mediatisation, complexification, and memorialisation. Is the live in performance the only way for performance to be alive? Can performance be animated through objects, media, memories? How are the virtual and the actual aligned through practices of care?

Farris Wahbeh **A Continuum of Instances: Archival Strategies for Performance-Based Artworks**

As the Whitney Museum of American Art increases presenting, exhibiting, and collecting performance art, the necessity of conceptualizing a documentation strategy became essential in understanding how unique manifestations of a performance work is understood. This paper will walk through the development and creation of cataloguing practices that unpack the historical components of a performance and how that is conveyed as data points within a collections information architecture.

Developing a framework that draws on the differentiation between the performance “work” and each “performed instance,” the paper demonstrates the complexity in situating the documentation of performance art by formulating an archival descriptive practice that allows for the contingencies of time and history to be understood as a fundamental part of performance art, while recognizing that future activations of a work are catalogued as part of that genealogy.

Drawing on archival concepts, such as the records continuum, the paper will give concrete examples of how performance art pushes the boundaries of archival and collections information practices, but can give us further insight in developing core principles for their continued care.

Lizzie Gorfaine, Ana Janevski, Martha Joseph, Kate Lewis **Intellectual Gifts: Case Studies in Collecting Performance**

A sage colleague once described performance as an intellectual gift: each one presents a unique set of questions when brought into a Museum context. Over the last two decades The Museum of Modern Art has acquired more than 30 performances and presents a robust and dynamic performance program (until the pandemic). Performance in general has an impact on the foundation of the institution. It alters the time-space coordinates of the exhibition apparatus; it shifts the relationship with the public; it introduces an alternative idea of authorship; it challenges the established art economy; it exposes the museum’s human infrastructure and relationships. Additionally, it reveals the cross departmental approach needed to acquire, curate, present, and steward these works.

This presentation considers two case-studies: Simone Forti’s “Dance Constructions” (1960-1961) and Tania Bruguera’s “Untitled (Havana, 2000)”. These two historically distant and conceptually different works are good examples of how the institution can collect and preserve in material and non material ways. “Dance Constructions” are set dances based around ordinary movement, chance and simple objects. MoMA acquired the rights to perform the dances and their preservation is carried through person-to-person, a set of instructions developed with the artist over the last decade, a network of conversation and relationships. “Untitled (Havana, 2000)” combines milled sugarcane, video footage of Fidel Castro, and live performance presented in near-total darkness. Bruguera refers to her work from this period as Arte de Conducta, or “behavior art”—a practice aimed at “not representing the political but provoking the political.”

Keynote Gabriella Giannachi Conserving the Un-conservable: Documenting Environmental Performance for the 21st Century

Moving on from debates as to the conservability of performance art and performance-based participatory works, this presentation suggests that the practices of collecting, archiving, documenting and re-interpreting performance constitute a valid and indeed even indispensable form of conservation. Recommending that we need to preserve a wide range of performance art works, this presentation shows not only that we need new models to do so but also that we need to build a new understanding of what constitutes performance. This presentation focuses specifically on the challenges of documenting and preserving environmental performance, a genre that is yet to be collected (and so documented and preserved) by most museums which is likely to play an increasingly central role in exhibition, research and teaching practices in years to come.

Day 2

Keynote Barbara Büscher From the Work to the Performance and its Traces/Documents. Performance Art at the Intersection of Art History and Theatre/Performance Studies

Performance Art as an artistic practice whose works can be collected and conserved is mainly situated in the visual arts field and is discussed in terms of its proceedings. But Performance Art has developed at the intersection of visual art and (postdramatic) theatre/dance. The integration of dance/choreography as part of performance programs in exhibitions and museums is only one indication for the interweaving of two spheres, institutions, or apparatuses/dispositives (understood in the sense of Michel Foucault's definition). Another indication for this rapprochement is what Claire Bishop has called "delegated performance."

If we look at the relationship between the two apparatuses of theatre/dance and the museum/exhibition as a whole, we still find a distinct division based on their different forms of institutionalization – different modes of production, of organizing viewing space and time, of financing and circulation and, importantly, a division based on their different understanding of the work (of art).

Performance Art understood as the result of a development transcending (art) disciplines, include a variety of artistic practices focusing on the performance, presentation, enactment and process of generating the event.

The emphasis on the processual nature of the performance has made the "work" concept itself dynamic and no longer places central importance on identity but on difference, not on the materialization of an immutable object (the completed form of the work) but on inter-media net-works and the temporality of such constellations and dramaturgies.

Sooyoung Leam Festivalising Performance: Communication-Art Group (Un)archived

Advocating for greater mediation between the local and the global via 'communication at all levels' at the turn of the millennium, a group of six South Korean artists formed a multidisciplinary collective known as Communication Art Group (hereafter Com-Art Group) in 1990. Placing performance as the central medium of communication across generations, genres, genders, and cultures, it organized a series of outdoor festivals until its disbandment in 1996. Although the emergence of Com-Art Group's events coincided with the birth of numerous outdoor cultural festivals in Korea, it laid a particular emphasis on capturing and documenting immediacy, spontaneity, and festivity of its diverse performance programs. For the collective, not only was archiving the temporary, live events important, but devising effective ways of communicating them to future audiences. Drawing upon hitherto largely unrecognised and previously unpublished archival records, this paper examines the means through which the artist-led, self-organized collective documented its performance-based festivals. This paper thus proposes to consider what have been systematically disregarded as partial, unprofessional, subjective records as meaningful interpretations, rather than mere indexical evidences of the actual, outdoor performances. In doing so, it seeks to address broader issues, such as festivalisation of performance outside institutional settings in the early 1990s Korea; the implications of their presentation and documentation today.

Karolina Wilczyńska Maintenance is Never Done: Care and Preservation in Mierle Laderman Ukeles's Performances

The subject of my presentation will be the "maintenance art" of New York based artist Mierle Laderman Ukeles. Her performances equaled the daily work of a mother, an artist, employee and worker of municipal security services, referring to the nature of duties and positions assigned to particular roles in the society. The decision to consider work as art and art as work complicates Ukeles's performances. The artist shifts between social field – where her extended performances takes place – and art field – where a documentation of those performances is exhibited. In the same time, Ukeles collects her own documentation in her office at New York Department of Sanitation as an official, unsalaried artist-in-residence. I will analyze what this maintenance artist preserves as notations of her activity in contrast to the gallery's archive inscribed into institutional, neoliberal and market logic of performance documentation in forms of objects that would function in capitalistic circuit of commodities. I will put emphasis on the Ukeles's tendency to archive her activity in bureaucratic manner. By preserving traces of her actions in form of maps of her routes with sanitation workers, correspondences, typewritten plans etc. she escapes the capitalist paradigm of creating ready to sell set of materials and she activates the archive in terms of ongoing, never-ending work of care and preservation.

Gisela Hochuli In Strange Hands, 2021. Performance instructions.

For the colloquium, Swiss performance artist Gisela Hochuli is developing a Zoom performance on the basis of instructions sent by audiences. If you wish to participate, create and send in your own performance instruction to the artist. See Call for Instructions on the last page for details.

Iona Goldie-Scot **An Experimental Acquisition: Conflicting Conventions and Infrastructural Barriers**

Since the birth of museums, the mission, language, and practices of these institutions have revolved around the object. However, the rise in performance-based art acquisitions in recent years challenges this clear focus, forcing those within the museum to consider new approaches in collecting and in preserving these works for future audiences. It increasingly seems that ‘unruly’ artworks (Domínguez Rubio 2014), such as performance-based works are asking for institutional change, but what institutional change is necessary in order for museums to effectively care for performance artworks within their collections? Reflecting on empirical research undertaken at the Walker Art Center in Minneapolis, this paper examines the Walker’s acquisition of Ralph Lemon’s *Scaffold Room* (2014) and the challenge of accessioning and caring for performance artworks within the traditional workings of the museum, even within an institution with a long and established history of performance curation. It traces the institution’s undertaking of what they described as an ‘experimental acquisition’ (Giannachi and Westerman 2018) in which, as opposed to collecting physical components such as props or relics from Lemon’s work, they hoped to gather a ‘collection of memories’ from all those who participated in the work in some way. This paper investigates the feasibility of this kind of approach and how it fits within the traditional structures, narratives and roles of the museum, and in particular how certain infrastructural barriers (Star 1999) might hinder its development.

Brian Castriota and Claire Walsh **Collecting in the Shadow of the State: Acquiring Performance at the Irish Museum of Modern Art and Institutions of Care in the Irish Context**

This talk presents ideas around collecting and care in relation to a body of performance-based artworks newly acquired by the Irish Museum of Modern Art (IMMA). It focuses on *The Touching Contract*—a collaborative work by Sarah Browne and Jesse Jones that confronts the reach of statehood from the perspective of the female body, part of their project *In the Shadow of the State 2016-2018*. Given the social and political specificities of *The Touching Contract* and the strong desire by both artists for it to be understood as a work with a distributed and delegated authorship, we are consciously working to acquire and care for the work following the principles of the collaborative methodology and feminist ethos in which it was made. In this talk we contextualise the ongoing acquisition process for this work and the unique ethics of care it embodies in relation to IMMA as a national institution, Ireland’s postcolonial context, and the highly contentious legacy of institutions of care in Ireland. As it is entering the IMMA collection in parallel to the development of our acquisition policy and processes around collecting performance, we also consider how this acquisition prompts a queering of wider entrenched museological policies, norms, and suppositions around ownership and care.

Ana Ribeiro and Louise Lawson **Caring for Performance Art in the Museum: From Acquisition to Activation**

When acquiring video installations at Tate it is standard practice to minimize the risk of not being able to access the artwork in the future. This is done by ensuring that the provided materials (e.g. audiovisual and equipment components) are in good condition and the different conditions to install them in the gallery are documented.

However, performance is pushing these practices' boundaries. Common deliverables for performance include written instructions, audiovisual documentation and sometimes props. But where are the bodies and the gestures? How can we condition check them and ensure all that is needed to materialise the work in the gallery has been acquired without even experiencing the performance and its preparation? What should we be looking to compile at an acquisition stage, which allows us to mitigate risk until the performance is first activated?

This presentation offers an overview on planning to and acquiring performance at Tate, all the way through to its first activation in the gallery where contexts and transmission methods are experienced, and documentation previously created is assessed. Our work informs a discussion that reflects on how our experiences have shaped our approaches, resources and what needs to be further developed

Keynote Rebecca Schneider Not, Yet: When Our Art is in Our Hands. With Antiphonal Interludes by Hanna Hölling

When we ask about how to conserve performance-based art, what are we asking? If we think of performance as itself a mode of conservation, what are we thinking? What is at stake in conserving changeability? Variability by design is as old as storytelling and the “changing same,” to quote Amiri Baraka, is a powerful mode of survivance. Thinking with hands, this talk asks what performance might teach us about endurance, duration, fungibility and the “not, yet.” What are the conditions in which the “not, yet” can thrive?

SPEAKERS

Erin Brannigan is a Senior Lecturer in Theatre and Performance at the University of New South Wales and works as a writer, academic and curator. Erin's academic publications include *Moving Across Disciplines: Dance in the Twenty-First Century* (Sydney: Currency House, 2010), *Dancefilm: Choreography and the Moving Image* (New York: Oxford University Press, 2011) and *Bodies of Thought: 12 Australian Choreographers*, co-edited with Virginia Baxter (Kent Town: Wakefield Press, 2014). She has published articles in journals such as *Senses of Cinema*, *Writings on Dance*, *Brolga*, *Dance Research Journal*, *Performance Paradigm*, *Performance Philosophy*, *Broadsheet*, *Runway* and *International Journal of Performance Arts and Digital Media*, alongside several book chapters. Her monographs-in-progress are *Choreography, Art and Experimental Composition 1950s -1970s* and *The Persistence of Dance: The Conceptual and Material in Contemporary Art and Choreography*. Other projects are *New Paradigms for Performance Pedagogies* (UNSW T&L Grant with Dr. Bryoni Trezise) and *Dancing Sydney : Mapping Movement : Performing Histories* (an archival project with Dr. Julie-Anne Long and Dr. Amanda Card).

Barbara Büscher is professor of media studies/intermediality at Leipzig Academy of Music and Theatre. She has published numerous essays on post-dramatic live art, performance theory and media art, art and technology, and performance art and architecture. Since 2010 her research has focused on questions of historiography of performance and media art and on performance/performing archives. In collaboration with Dr. Franz Anton Cramer (University of the Arts Berlin) she headed the research project "Records and Representations. Media and Constitutive Systems in Archiving Performance-based Arts" from 2012 to 2017. Since 2017 she has been directing, together with Prof. Dr. Annette Menting, the research project "Architecture and Space for the Performing Arts – Developments since the 1960s: A Transdisciplinary Research Project between Theater/Media Studies and the History and Theory of Architecture" (funded by DFG). She is a co-publisher of the online journal MAP – media/archive/performance (www.perfomap.de). Barbara Büscher/ Franz Anton Cramer (eds.). *Fluid Access. Media, Performance, Archive*. Hildesheim/ New York 2017.

Frieder Butzmann is a composer, musician, radio play author, performance artist and as such a legendary "Crachmacheur" and belongs to the illustrious circle of Berlin's "Geniale Dilletanten." Frieder Butzmann collects sounds, music, noises, impressions, but usually doesn't know whether to turn them into pieces of music, film music, lectures, radio plays or entire operas. He tirelessly spreads, shortens, transposes analogue and digital sound recordings beyond recognition and presents himself to an astonished audience whenever they like.

Brian Castriota is an art historian and conservator specialised in the conservation of time-based media, contemporary art, and archaeological materials. He completed graduate-level training in conservation at NYU's Institute of Fine Arts (2014) and received a PhD in History of Art from the University of Glasgow (2019). Since 2018 he has been working as a freelance conservator for time-based media and contemporary art at the National Galleries Scotland and the Irish Museum of Modern Art. Prior to his doctoral studies he was a Samuel H. Kress Fellow in Time-Based Media Conservation at the Solomon R. Guggenheim Museum in New York and worked as a contract conservator for time-based media artworks at the Smithsonian American Art Museum in Washington, DC. He is lecturer on time-based media conservation at NYU's Institute of Fine Arts and guest lectures on the subject of contemporary art conservation theory and practice at the University of Glasgow and Edinburgh College of Art.

Gabriella Giannachi is Professor in Performance and New Media and Director of the Centre for Intermedia and Creative Technology at the University of Exeter. Her most recent book publications include: *Virtual Theatres* (Routledge: 2004); *Performing Nature: Explorations in Ecology and the Arts*, ed. with Nigel Stewart (Peter Lang: 2005); *The Politics of New Media Theatre* (Routledge: 2007); *Performing Presence: Between the Live and the Simulated*, co-authored with Nick Kaye (MUP 2011); *Performing Mixed Reality*, co-authored with Steve Benford (MIT Press 2011); *Archaeologies of Presence*, co-edited with Nick Kaye and Michael Shanks (Routledge, 2012); *Archive Everything* (MIT 2016) and *Histories of Performance Documentation*, co-edited with Jonah Westerman (Routledge, 2017). She has collaborated with museums in the fields of new media and performance documentation (e.g. Tate and LiMA) while also developing novel platforms for the sharing of collections in collaboration with computer scientists at University of Nottingham, Tate and Royal Albert Museum and Art Gallery. Her research has been funded by EPSRC, AHRC, EU, Innovate UK and the National Heritage Lottery Fund. She is currently completing a book illustrating how technologies used for performative self-portraiture have changed our understanding of what we mean by self and working with Annet Dekker on editing a study of the documentation of digital art (forthcoming 2022, Routledge).

Iona Goldie-Scot is currently pursuing a doctoral degree at Maastricht University in the Netherlands. Her research has its foundations within the research program 'New Approaches in the Conservation of Contemporary Art' (NACCA) – a Marie Skłodowska-Curie Innovative Training Network established to resolve fundamental questions concerning the identity, values and authenticity of modern and contemporary artworks and the consequences for their conservation as well as rethinking historically grown professional distinctions such as those between the curator and the conservator. Iona's research interests specifically lie in the institutional changes occurring in museums in light of the increasing acquisition of performance-based artworks, the shifting nature of custodian responsibility, and the efficacy of varying methods of documentation in the preservation of performance artworks. Prior to her doctoral studies she received a Distinction in her MA from Sotheby's Institute of Art and was awarded a First-Class Master's degree from the University of St Andrews.

Lizzie Gorfaine is a producer and the Assistant Director and Producer of Performance and Live Programs at The Museum of Modern Art in New York City. She oversees all aspects of performance production, live work, and interactive projects in the exhibition and collection program at the Museum. Projects include work by Yvonne Rainer, Maria Hassabi, Anne Teresa de Keersmaeker, Pope.L, Andrea Fraser, Allora & Calzadilla, Simone Forti, Merce Cunningham, Trisha Brown, Yoko Ono, and Kraftwerk.

Gisela Hochuli is a performance artist who lives in Switzerland (Bern and Ruppoldsried). She studied economics and sociology at the University of Bern (1989-1996) and fine arts at the Zurich University of the Arts (2001-2005). Since 2002 she has been showing her solo performances in museums, galleries, and at national and international performance festivals in Asia, South and North America, Northern Africa and Europe. She also works in collaborations with various (inter)national artists. She organizes performance events, teaches performance art, and interviews performance artists. In 2014 she won the Swiss Performance Art Award. She is a member of the Performance Art Network CH (PANCH). Gisela Hochuli likes to work with what is at hand – with the obvious. This can include her own body, the space, the audience, as well as site-specific materials and contexts. She is interested in the investigation of an object, in the focus on something, in objects as partners, in simplicity and its diversity, in the culture of everyday life, in when the unusual becomes visible, in transformations and in the subversive view behind things.

Ana Janevski is Curator in the Department of Media and Performance of the Museum of Modern Art in New York. She has been in charge of the Performance program and has collaborated with many choreographers and artists. She co-curated the first museum show of Judson Dance Theater together with Thomas J Lax and Martha Joseph. She is the editor of a MoMA Dance Series book on Boris Charmatz and co-editor of *Art and Theory of Post-1989 Central and Eastern Europe*. She co-edited with Cosmin Costinas a publication *Is the Living Body the Last Thing Left Alive?: The New Performance Turn, Its Histories and Its Institutions*.

Martha Joseph is Assistant Curator in the Department of Media and Performance at The Museum of Modern Art. She is part of the curatorial team for The Marie-Josée and Henry Kravis Studio, MoMA's new space dedicated to performance and time-based art. She has co-curated exhibitions and performances including *David Tudor and Composers Inside Electronics Inc.: Rainforest V (variation 1)*; *Judson Dance Theater: The Work Is Never Done*; and *Tania Bruguera: Untitled (Havana, 2000)*.

Pip Laurenson has over twenty years of experience in the conservation of contemporary art, establishing and leading Tate's pioneering Time-based Media Conservation section from 1996 until 2010. In 2010 Pip took up her current role, as Head of Collection Care Research to develop, lead and support research related to the conservation and management of Tate's collections. In championing the role of research practitioners as central to the definition of the museum as a research organisation, Pip is committed to interdisciplinary research that serves and responds to art of our time and the challenges facing the 21st century art museum. In January 2016 Pip also took up a special chair as Professor of Art Collection and Care at Maastricht University. Pip has secured awards for research from a range of funders including private foundations, the European Union framework programme and the UK's Arts and Humanities Research Council and she currently leads the Andrew W. Mellon Foundation initiative *Reshaping the Collectible: When Artworks Live in the Museum*. She received her doctorate from University College London, is an accredited member of the Institute for Conservation and is a member of the Steering Committee of the International Network for the Conservation of Contemporary Art (INCCA).

Louise Lawson is the conservation manager of time-based media conservation at Tate. She is responsible for the strategic direction, development and delivery of all aspects relating to time-based media conservation at Tate. This requires working across a wide range of projects and programmes: exhibitions, displays, acquisition, loan-outs and collection care initiatives. She has been developing how performance artworks in Tate's permanent collection are documented and conserved, through the project 'Documentation and Conservation of Performance at Tate 2016-2021'. Louise has shared the knowledge developed through this project via lectures and presentations, including academic publications such as; *Developing a Strategy for the Conservation of Performance Works at Tate (Lawson, Finbow and Marçal ICON, 2019)* and *Unfolding Interactions in the Preservation of Performance Art at Tate (Lawson and Marçal ICOM-CC 2021)*. She has also been part of the project team for 'Reshaping the Collectible: When Artworks Live in the Museum (2018-2021)', with a focus on two case studies; one focusing on Tony Conrad and the second focusing on Replication. Her work is now expanding to consider choreographic artworks as Tate begins to collect and consider such artworks.

Sooyoung Leam is a South Korean curator and researcher. She is a PhD candidate at the Courtauld Institute of Art, London. Her research focuses on the making and unmaking of sculpture in Contemporary Korean art through the works and writings of artist Lee Seung-taek. Her current curatorial projects include *Between the Seen and the Spoken*, organized by the Gwangju Biennale Foundation in commemoration of May 18 Gwangju uprising. She has been involved in the curation of various

multidisciplinary exhibitions in Shanghai, London, and Seoul. Her research interests include modern and contemporary Korean art, the relationship between sculpture and performance, and the de-colonization of the archive. She holds her BA in History of Art from Cambridge University and MA from the Courtauld Institute of Art, and has contributed to a number of important catalogues and academic journals exploring themes such as public monuments and memory and contemporary Korean art within the geo-political and cultural context of East Asia.

Kate Lewis is a Media Conservator and the Agnes Gund Chief Conservator at The Museum of Modern Art in New York. She has worked with artists including David Lamelas, Suzanne Lacy, Nalini Malani, Cildo Miereles, Tony Ourlser and Lis Rhodes. She leads a five-year initiative funded by The Andrew W. Mellon Foundation to address the long-term preservation of media-based works through collaborative professional training, and serves on the Board of Voices in Contemporary Art (VoCA).

Rachel Mader is an art researcher. Since 2012 she has directed the competence centre Art in Public Spheres at the Lucerne University of Applied Sciences and Art. She is responsible both for a number of practice-based research projects on topics like self-organised art spaces, participatory art and city planning, as well as for basic research in the area of artistic research (special focus on the performative research paradigm) and on issues such as art and politics. Rachel Mader is co-president of SARN (Swiss Artistic Research Network), an expert in the Commission of Art in the Public Sphere, Bern (KiöR, since 2014).

Hélia Marçal is a lecturer, researcher, and conservator based in London. She was appointed Lecturer in Art, Materials, and Technology at University College London's Department of History of Art in 2020. Before this appointment, she worked as a Fellow in Contemporary Art Conservation and Research of the Andrew W. Mellon funded research project "Reshaping the Collectible: When Artworks Live in the Museum: at Tate and a Science Manager at the Institute of Contemporary History (Universidade Nova de Lisboa). She has been the Coordinator of the Working Group on Theory, History, and Ethics of Conservation of the International Council of Museums's Committee for Conservation since 2016. She holds a European Doctorate (PhD) from Nova University of Lisbon (2018). She has published various articles and book chapters on conservation theory and ethics, conservation of time-based media and performance art, embodied memories and the body-archive, and participation and stewardship of cultural heritage.

Siri Peyer is an art theorist and curator. Since 2015 she has been a research associate at the Lucerne University of Applied Sciences and Arts. Before Collecting the Ephemeral, she has been working for the SNSF research project What Can Art Do? (2014–2019). Before that she completed the specialized master's degree in Research on the Arts at the University of Bern (2015) and a Master of Advanced Studies in Curating from the Zurich University of the Arts (2008). She is currently working on her doctorate in cultural theory at the HafenCity University Hamburg.

Ana Ribeiro is a conservator at Tate where she works in the time-based media conservation department on acquiring new artworks onto the collection. Ana studied conservation and restoration in Lisbon (Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa) and her MA thesis was about issues in the presentation of time-based media works. Subsequently, Ana trained in media art conservation at the S.M.A.K., NiMK (now LiMA), and at Tate. Some of her research interests include documentation as a conservation tool and performance art preservation.

Rebecca Schneider is Professor of Modern Media and Culture at Brown University in Providence, RI, USA. She is the author of *The Explicit Body in Performance* (1997), *Performing Remains: Art and War in Times of Theatrical Reenactment* (2011), *Theatre And History* (2014), and *Remain*, co-written with Jussi Parikka (2019). She has edited several collections, including special issues of *TDR: The Drama Review* on “Performance and New Materialism,” “Precarity and Performance,” and “Performance and Social Reproduction.” Over fifty other essays appear in journals and anthologies internationally and her work has been translated into multiple languages. Recently, her essay “That the Past May Yet Have Another Future: Gesture in the Times of Hands Up,” *Theatre Journal* in 2018, received the Oscar Brockett Best Essay Award with the American Society for Theatre Research. Her work has been supported by the Mellon Foundation, the Guggenheim Foundation, and she has served as a Distinguished Visiting Professor at Queen Mary University in London and as a Mercator Fellow at Goethe University in Frankfurt. In 2021. She is currently working on two projects, a digital book on gesture and a project titled “Shoaling in the Sea of History,” taking up media, performance, history, and the oceanic.

Farris Wahbeh, Benjamin and Irma Weiss Director of Research Resources, Whitney Museum of American Art, works within the field of cultural informatics to enhance access to art and archival collections. At the Whitney, he oversees the Frances Mulhall Achilles Library and Archives, the Permanent Collection Documentation Office, which maintains the cataloguing and content standards relating to works of art in the Whitney’s permanent collection, as well as Visual Resources. Mr. Wahbeh also spearheads, along with the Conservation Department, the Media Preservation Initiative (MPI), a focused project on the digital preservation and archival documentation of time-based media works of art. Mr. Wahbeh has gained experience from a wide range of institutions, including Columbia University’s Rare Book & Manuscript Library, the Getty Research Institute, the Creative Audio Archive, and Intuit: the Center for Intuitive and Outsider Art.

Claire Walsh is Assistant Curator: Collections at the Irish Museum of Modern Art in Dublin. Prior to this she was Curatorial Assistant at the Scottish National Gallery of Modern Art in Edinburgh and Guest co-editor at MAP Magazine. Recent curatorial projects include IMMA Collection: Ghosts From the Recent Past; Archive 1990s – From Edge to Centre, and IMMA’s upcoming 30th Anniversary exhibition showcasing newly acquired performance works as part of a museum-wide presentation of the Collection. She received her BA (Hons) in Fine Art from Limerick School of Art and Design (2011) and MA in Contemporary Art Theory from Edinburgh College of Art (University of Edinburgh) (2013).

Karolina Wilczynska graduated in Art History from Adam Mickiewicz University in Poznań (UAM) and completed the Erasmus Programme at The History of Art Department at the University College London (UCL). She is currently a PhD candidate at the Institute of Art History at the Adam Mickiewicz University. The subject of her PhD research is the work of Mierle Laderman Ukeles in the years 1969-2021. It is a part of a broader research program aimed at a critical revision of socially engaged art, its methodology as well as its history – especially during a time of the neoliberal transition from Fordism to Postfordism. In this area she has published articles and presented papers at conferences both home and abroad. She contributed a chapter “Haft Okupacyjny vs. craftywizm” to the book “Polish Women, Patriots, Rebels” devoted to the situation and problems faced by Polish women in a public space. In 2018 she supported the work of „The Legacy of Piotr Piotrowski” and she helped in organization of the East-Central European Art Forum. In academic year 2019/2020 she taught course Art and Social Engagement at Adam Mickiewicz University. In 2019 she received the Research Grant at the J.F. Kennedy Institute for North American Studies at the Freie Universität in Berlin. She is this year’s Fulbright scholarship holder (Fulbright Junior Research Award).

Call for Instructions

For the colloquium, Swiss performance artist Gisela Hochuli is developing a Zoom performance on the basis of instructions sent by audiences. If you wish to participate, create and send in your own performance instruction. The instruction needs to be recorded as an audio recording on your smartphone or tablet (e.g. as a voice memo) and feature your first and last name and the year of creation. Please ensure a good quality of the recording. Send the recorded instruction accompanied by its textual form to Gisela Hochuli: nexus@giselahochuli.com.
Deadline: May 22, 2021.