

**re.act.feminism -
performance art of the 1960s & 70s today**

A project by cross links e.V., curated by Bettina Knaup and Beatrice E. Stammer. Produced in partnership with Akademie der Künste, Berlin.

Conference and Live Performances

January, 22 - 25, 2009, Akademie der Künste, Berlin

The conference will be held in English.

RE.act

**Performancekunst
der 1960er und
70er Jahre heute**

W S I U I W a J

Thursday, 22.01.09

8 pm

WELCOME

Johannes Odenthal, Head of Programming, Akademie der Künste
Bettina Knaup & Beatrice E. Stammer, Curators, re.act.feminism

followed by

SEVEN EASY PIECES BY MARINA ABRAMOVIĆ

Film: *Babette Mangolte* USA (2007, 93 min)

the artists will be present

In November of 2005 Marina Abramović performed Seven Easy Pieces in the rotunda at the Guggenheim Museum in New York; in this week-long series of performances she re-enacted seminal performance works from the 1960s and '70s by Bruce Nauman, Vito Acconci, Valie Export, Gina Pane, Joseph Beuys and herself, interpreting them as one would a musical score. The film Seven Easy Pieces by Marina Abramović is a reflection on performance art and body art outlining physical fragility, versatility, tenacity and unlimited endurance as seen in the work of Marina Abramović.

10 pm

PRACTICE MAKES THE MASTER

Performance: *Sanja Iveković* HR with *Sonja Pregrad* HR

The artist remains on the stage for the entire duration of the performance. Wearing a black dress with a white plastic bag over her head, she continually falls down and gets up. The stage is lit by a single spotlight, which is switched on and off in a regular rhythm. The artist's soundtrack consists of a Marilyn Monroe song from the movie Bus Stop together with the sound of gambling machines. During the performance, the song progressively slows down until Marilyn's voice resembles that of a man.

Friday, 23.01.09

BEYOND THE CANON:

FEMINISM(S) AND PERFORMANCE ART IN THE 1960S AND 70S

Moderation: *Bettina Knaup*

2 pm

WELCOME

Milena Mushak, Programme Manager, Bundeszentrale für politische Bildung

2.15 pm

THE “PERFORMATIVE IMPULSE” - A LOOK BACK ON SOME TRANSGRESSIVE SCENES OF 20TH-CENTURY ART

Lecture: *Silvia Eiblmayr A* (Art Historian, Curator)

The transgression of canonized forms of representation in modernism which were triggered by new techniques for producing images was accompanied by a “performative impulse” which turned the image into a stage. Embedded in these scenarios is a subversion of the “dominant fiction” (Kaja Silverman) of what is “masculine” and what is “feminine” - a decisive step within feminist criticism of conventional pictorial politics from the 1960s onward.

3 pm

WHEN PRIVATE WAS NOT POLITICAL: MAKING SEX IN STATE-SOCIALISM

Lecture: *Bojana Pejić SRB/D* (Art Historian, Curator)

This lecture will deal with four works produced during the Communist period in Yugoslavia and Poland and which all deal with active female sexuality. The first to be discussed is a short film by the Yugoslav director Dusan Makavejev, followed by a performance by Polish artist Natalia LL, a performance by Sanja Iveković and finally one by Marina Abramović. All of these works can be read as a form of resistance to the domineering Socialist or Sots patriarchy and are recognized today as examples of “latent feminism” (Zora Rusnikova).

3.45 pm

REPRESENTING

Artist talk by Lorraine O'Grady USA (Artist)

O'Grady's informal talk will deal with her work as a black performance artist at a time when feminist performance was almost exclusively white. "Representing" is an African-American slang term for the problematic that has frequently confronted minority artists and intellectuals both then and now - that of speaking not just for themselves individually, but as representatives of a minority class. O'Grady will discuss her work's ambivalent acceptance and refusal of that task.

4.30 pm

BREAK

5 pm

FEMINIST PERFORMANCE ART IN FRANCE IN THE 1970s

Lecture: *Fabienne Dumont* F (Art Historian)

Of all the '68ers in France, women artists were at the center of two radical movements: the women's liberation movement and the effervescence of politicized artistic practices dominated by men. In this context, many women artists broke with their past practices and sought to fit their feminist awareness with the meaning of their art. Several groups of women artists also emerged which provided the framework for several performances, while others were carried out independently. This talk analyzes some of these performances - particularly in relation to the historical context in France (Orlan, Lea Lublin, Françoise Janicot, Gina Pane, Nil Yalter, Nicola, Lygia Clark, etc.).

5.40 pm

BODY ACTION. PERFORMATIVE TENDENCIES IN EAST GERMANY

Lecture: *Angelika Richter* D (Art Historian, Curator)

This lecture provides an introduction into the specific political and cultural situation of the GDR which has to be taken into account when we take a closer look at the visual arts and especially at the

work by female (underground) artists. The lecture will follow the question why there has neither been a feminist tradition in the fine arts nor the emergence of a performance art in East Germany in the 1960s and early 1970s. We have to rethink the idea and notion of “performance” when we look at the crossover of facial and body paint actions, action experiments with costumes and masks, Dadaistic theatre plays, expressive dance and music sessions, play readings, plein air meetings, environments, improvisations, super 8 films and later the rituals of the so-called Autoperforationsartisten that emerged in the late 1970s and 1980s (with performances by Erika Stürmer-Alex, Karla Woisnitza, Christine Schlegel, Fine Kwiatkowski, Cornelia Schleime and Else Gabriel).

6.20 pm

FRAUENKULTUR - KONTAKTVERSUCH

Lecture: *Ulrike Rosenbach* D (Artist)

Frauenkultur - Kontaktversuch was originally the title of a live video performance piece that I did in 1977. At that time I had been working as an artist for almost ten years during which I focused on artistic themes of women’s art. Already in 1969 I had met women artists who were part of the women’s art movement- mainly American artists and groups in Los Angeles and New York. In 1976 I founded the “School of Creative Feminism” (Schule für kreativen Feminismus) as a collective which studied and discussed the cultural history of women and women’s art.

7 pm

END OF THE CONFERENCE PROGRAMM

8 pm

WAITING WITH

Performance: *Faith Wilding* USA

Faith Wilding’s performance Waiting is an icon of feminist performance art. Her photograph has been reproduced all over the world in countless publications, but the performance’s spoken text and video documentation are relatively little known. For re.act.femi-

nism, Faith Wilding wrote a new text to accompany the documentary of the original performance. In the text, she describes waiting as an act of resistance, reflection and refusal.

9 pm

»ANGEL M« A PERFORMANCE DUE TO ULRIKE ROSENBACH

Performance: *Andrea Saemann* CH

Angel M is a performance that revolves around angels. What do angels and feminism have in common? Both have wings. Angels wear them either on their shoulders or on their foreheads, like horns. Or they wear them on their shoes and use them to deliver messages, whizzing blindly back and forth on data streams. And what do performers have in common with angels? They play with all of this - with the media that is in-between.

10 pm

NEVER MIND POLLOCK

Performance: *Lilibeth Cuenca* DK

Never Mind Pollock is a story about iconic female artists. The theme is the replacement of painting as a materialized representation of art. These artists used themselves directly as tools for their artwork. They seized performance art when it was new, unexplored and not dominated by males, as opposed to painting or sculpture. Through performance art they could comment directly on gender issues and their own difficulties finding recognition in the art scene.

Saturday, 24.01.09

REAPPROPRIATION IN CONTEMPORARY PERFORMATIVE PRACTICE

Moderation: *Barbara Loreck D* (performance artist, choreographer)

11 am

MAKE A PIECE OF ART - REMAKE OF YOKO ONO AND JOHN LENNON'S
BED-IN, TORONTO, 26TH MAY, 1969

Artist Talk & performance: *Lilibeth Cuenca & Toke Lykkeberg DK*
Make a piece of art is a reenactment of Yoko Ono and John Lennon's
bed-in by the couple Lilibeth Cuenca and Toke Lykkeberg, an artist
and a critic/curator respectively. Contrary to the famous bed-in,
this new performance is not concerned with what is going on in the
world; rather it is concerned with itself, i.e. art and the art world.
It is a performance as a so-called "artist talk." Taking Lilibeth Cuenca's
re-enactments as a starting point, the couple discusses topics
such as performance art, referentialism, accessibility, originality
and how the art world functions, all within a period of 55 minutes,
during which a difference between the practicing artist and the
theoretical critic-curator becomes clear. In response to the critic/
curator's taunting and provocative questions, the artist sometimes
declines to talk, preferring instead to express herself in another
way.

12.15 pm

REPLAY URGENCY

Artist talk: *Tania Bruguera CU* (Artist)

Tania Bruguera will look at ways in which re-enactment has been
performed in recent years in relation to the contextual urgencies
that generated the source performance and its desired permanence
or impermanence.

1 pm

BREAK

2.30 pm

REMIMESIS: FEMINISM, THEATRICALITY, AND ACTS OF TEMPORAL DRAG
Lecture: *Rebecca Schneider* USA (Associate Professor of Theatre, Speech and Dance, Brown University)

This talk explores the relationship between the troubled temporality of mimesis - a well-known gendered condition in Western patriarchy - and the feminist and queer politics of contemporary re-enactment art. What time is now? What time is N.O.W.? If the feminine has long been articulated through the pose, the posed, the imposed, and impersonated, what time is the feminine? How is the temporality (and theatricality) of the pose deployed in current artworks invested in critical inquiry? This lecture is part of a larger project that explores the intermedial leaks and gaps between performance, theatre, and photography.

3.15 pm

N.O. BODY

Film (13 min, 2008) & Artists' Talk: *Pauline Boudry & Renate Lorenz* D (Artists)

The film reenacts a photograph of the 'bearded lady' Annie Jones (1865-1902). It shows the performer Werner Hirsch dealing with, and restaging her photograph and her social position. The photograph crosses through two different contexts: It travelled from the freak show in the Barnum Circus, where she was presented as a 'wonder' (for a fee), to the medical theater, where she was shown in the sexologist Magnus Hirschfeld's book 'Geschlechtskunde, Bilderteil' as a potential 'patient.' But what happens in the production of normality and deviance, if the 'object of knowledge' assumes the position of the producer of knowledge, starts laughing and opens up the history of knowledge production once again? The image of an empty auditorium assigns a position to the potential audience: N.O.body.

4 pm

BREAK

PERFORMANCE ART IN THE PUBLIC SPHERE

Moderation: *Barbara Loreck*

4.30 pm

THE BODY PUBLIC: FROM PRIVATE PERFORMANCE TO PUBLIC POLICY IN FEMINIST ART

Lecture: *Suzanne Lacy* USA (artist)

Suzanne Lacy covers three decades of work and, as a pioneer in both performance art and feminist art from the 1970s, her work today in the public sector - as performance and installation art that continues to explore the relevance and politics of gender.

5.15 pm

PERFORMANCE SAGA (*Katrin Grögel D & Andrea Saemann CH*):

INTERVIEW WITH SANJA IVEKOVIĆ

Performance Saga transmits and updates the history of Performance Art on many different levels and promotes a dialogue between the generations. The project includes the conception and realization of performance pieces, the publication of video interviews and the planning of events. Performance Saga is a project by the artist Andrea Saemann and the art historian Katin Grögel, their contribution to the conference of re.act.feminism will be a live interview with the artist Sanja Iveković. (www.performancesaga.ch)

6.30 pm

END OF THE CONFERENCE PROGRAMM

8 pm

THE VITRUVIAN BODY

Performance: *Boryana Rossa BG & Oleg Mavromatti RUS*

This performance is a reflection to the famous Vitruvian Man - an attempt of the ancient architect Vitruvius to understand the relationship between the „ideal” human proportions and the universal harmony and according to some “the relationship between the material and the spiritual.” The performance is a metaphorical action that roots from other works I made and reflects the eternal

human desire to create “the ideal” body. Historically body perfection is a controversial concept, which development can be currently observed in biotechnology. Perfection requirements are painful to bodies that „fail to fit.”

9 pm

CLOTHES, AFTER JUNIPER PERLIS'S »CLOTHES 1« AND MY MOTHER ...

Performance: *Tanja Ostojić* SRB/D

Within the new, complex analytical performance, the Berlin based Serbian artist Tanja Ostojić is going to re-enact Clothes 1 (2003) of the Boston based performance artist Juniper Perlis (*1974). In Clothes 1 Perlis brought on her own to the venue all the clothes she possessed and tried hard to dress up all from the pre-sorted like-least-to-wear to the like-most-to-wear ... During her research Ostojić found out that Perlis's family was homeless during her childhood and that she became aware of the weight of her own things. Perlis's Clothes 1-4 inspired Ostojić to think about different phenomena that are closely linked to clothes, such as consumerism, accumulation, identity and homelessness. In this same performance she will tell an intimate story about her mother's clothes in the transitional period of the former socialist Yugoslavia.

10 pm

LACHEN

Performance: *Antonia Baehr* D

How would I describe myself? Am I the person with brown hair? The one with style? The person with a mustache and a smoking pipe? No. I would describe myself as the person laughing. As the person who likes to laugh. Who is often seen laughing. “Lachen” (Laughing) is a performance about the act of laughing. Antonia Baehr studies laughing as a form of expression in its own right, independent of causes - jokes, stories, humor and joy - focusing on the act itself: the sound, the form, the music, the choreography, the rhythm and the gestures of laughing. It is not her intention to amuse us, but laughter is contagious! (www.make-up-productions.net)

Sunday,

25.01.09

11 am

PERFORMANCE BREAKFAST

Reactions and responses to the performance program from *André Lepecki* USA (Dramatic Adviser, Author, Curator)

PERFORMANCE, COPYRIGHT AND THE ARCHIVE

Moderation: Bettina Knaup

12 noon

ARCHIVAL EVENTS AND EVENTFUL ARCHIVES

Lecture: *Paul Clarke* UK (Research Fellow „Performing the Archive“, University of Bristol & Arnolfini)

How do documents perform and how are the archives that hold them performative? Can the production, circulation and reception of performance documents be included within the time frame of the works themselves? How do performances remain and produce residues that can be retained? Where are these traces placed for posterity? What is the position of ephemeral remains, held in individual or collective memory, distributed word-of-mouth as rumours, hearsay and oral accounts? Can performance document or archive itself? This lecture will draw on the Great Western Research project *Performing the Archive: the Future of the Past*, which is based in the University of Bristol Theatre Collection's Live Art Archives and Arnolfini Live's archives.

12.45 pm

AN APPROACH OF A FEMINIST ACTIVE ARCHIVE

Lecture: *Laurence Rassel* B/E (Artistic Director, Fundació Antoni Tàpies, Barcelona)

This is an intervention based on concrete examples, works and investigations in progress which are tempt(ed) to build an archive as a multiple network of relations between objects of different formats with various objectives (comments, transcriptions, texts, rough sounds, recordings, creations) situated in a precise and ongoing

context. I define the archive as active, and I will add, as feminist, meaning it is conceived as a process, as an invitation to re-read, to transmit knowledge and practices in a flow, in the rhythm of contemporary artistic and cultural practices.

1.30 pm

BREAK

2.30 pm

BILDWECHSEL

Lecture: *Chris Regn D* ("Bildwechsel" - Archive of Women Artists)
Bildwechsel was established in 1979 as an umbrella organisation for women and their representation in media, culture and art. Based in Hamburg, it acts as a platform and as an infrastructure that holds a video archive with roughly 7000 titles, a library, and different archives and collections. Its aim is to present a panoramic view of the work of women artists, especially of those working over the last 30 years. Related Bildwechsel projects have also been established in Basel, Berlin, Warsaw and Glasgow. Chris Regn will introduce this art project that produces interviews and video documentation and maintains archive collections on women and media art.

3.15 pm

FROM PRESENTER TO PRESERVER: MARTHA WILSON REVIEWS 30 YEARS OF EVENTS AND THEIR DOCUMENTATION

Artist's Talk: *Martha Wilson* USA (Artist, Director of Franklin Furnace New York)

In her talk, Wilson will show the steamy side of the avant-garde, with a focus on the artists Karen Finley and Annie Sprinkle, as well as other Bad Grrrls.

4 pm

END OF THE CONFERENCE PROGRAMM

Thursday, 22.01.09

7 pm.

Partner event:

Institut Français Berlin, Kurfürstendamm 211, 10719 Berlin.

Free entrance, pre-booking not necessary.

The discussion will be in French.

LA FEMME SANS TÊTE

Video: *Nil Yalter* (1974, 24 min) with a conversation between *Fabienne Dumont F & Nil Yalter ET/F*

Nil Yalter was born in Cairo and grew up in Istanbul. She moved to Paris in 1965, where she co-founded the Groupe de Cinque in 1968, a collective of transcontinental and multicultural women artists. Her interdisciplinary work explores issues of migration, gender and identity. *La femme sans tête* is one of Nil Yalter's early videos and shows the artist painting her belly with passages by René Nelly, an author who writes about eroticism and civilisation. The artwork portrays an experimental and energetic appropriation of the female body. - Following the video presentation, the art historian Fabienne Dumont will talk to Nil Yalter about her work in the context of making feminist art in France.

Tickets, prices and opening times

DAY TICKET CONFERENCE: Free, registration is not necessary.

EVENING TICKET PERFORMANCES: 12 Euro / 8 Euro.

The Evening Ticket is also valid for the exhibition on the evenings of 22 and 24 of January.

Tickets for all events can be reserved in advance at Akademie der Künste, Hansaatenweg (+49-30-20057-2000, anmeldunghw@adk.de). Reservation recommended!

The exhibition will be open until February, 8, 2009.

OPENING HOURS: Tuesday to Sunday 11 am-8 pm.

ENTRANCE: 5 / 3 Euro

Entrance is free on the first Sunday of each month.

Entrance cards are valid for a second visit.

GUIDED TOURS: 4/2 Euro (Wednesdays 14.1.09, 21.1.09, 28.1.09, 4.2.09 and Sundays 25.1.09, 1.2.09 - Registration: art:berlin,

Tel: +49-30-28 09 63- 90, E-mail: info@artberlin-online.de,

Web: <http://www.artberlin-online.de/>

A book accompanying the exhibition will be coming out soon. Please send us an email with your address if you would like to be notified of its publication.

contact: info@reactfeminism.org

further information: <http://www.adk.de/reactfeminism>

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