

**SALT**  
***Stage, Record, Archive: Performance***  
**Conference Program**

**TUESDAY, FEBRUARY 22**

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**12.30 - 12.45**      **Opening: Amira Akbıyıköğlü and Sezin Romi, SALT**

**SESSION I**

**12.45 - 13.20**      **Irene Müller: “Archiving, Preserving, Transmitting Performance Art: Different Approaches and Projects”**  
“How does one ‘archive’ a performance?” Drawing on this fundamental question, Müller will discuss the contradiction between archiving practices and the performing arts as well as the methodologies for preserving a performative work or event. Müller’s talk will present a brief theoretical framework and expand through examples of practice led research projects highlighting key questions and different approaches. She will share her own experiences in the field and provide examples from related projects conducted by different cultural and academic institutions.

**Irene Müller** is an independent curator, researcher, and writer. She regularly contributes to art journals and artists’ publications. From 2004 to 2006, she was a scientific collaborator of Active Archives, a research project focusing on the preservation, documentation, and description of electronic art. She took part in the research team of *archiv performativ*, a project on the transmission of performance art, between 2010 and 2012.

**13.20 - 13.30**      **Q&A**

**13.35 - 14.10**      **Chuong-Đài Vĩ: “Performance Art in Asia”**  
Asia Art Archive, Hong Kong  
Between the late 1980s and early 1990s the art scene in Southeast Asia became more independent and performance art came to the fore as an important genre. While artists were evading and challenging the requirements of the market and institutions as well as seeking alternatives through initiatives and festivals across Asia and around the world, performance art turned into “a field of social critique.” Examining the regional and transnational conditions behind this transformation, Vĩ’s talk will expand on the main issues explored in performative practices in Southeast Asia, particularly focusing on examples from Asia Art Archive’s collections.

**Chuong-Đài Vĩ** is a researcher at [Asia Art Archive \(AAA\)](#). Her writings have appeared in *Afterall*, and publications from Muzeum Sztuki Nowoczesnej w Warszawie (forthcoming), Institut national d’histoire de l’art (INHA), Moderna galerija, Taipei Fine Arts Museum. She curated the exhibitions *Form Colour Action: Sketchbooks and Notebooks of Lee Wen* in 2019, and Ho Tzu Nyen’s *The Critical Dictionary of Southeast Asia, Vol. 1: G for Ghost (writers)* in 2017. She is a former Mellon Postdoctoral Fellow at MIT, Fulbright Scholar and Chercheuse Invitée at INHA.

14.10 - 14.20

Q&A

14.25 - 15.00

**Yohko Watanabe and Kae Ishimoto: “Hijikata Tatsumi Archive - Art and Archive: Genetic Engine”**

Keio University Art Center, Japan

The Japanese dance form Butoh was conceived by Kazuo Ohno and Tatsumi Hijikata (1928-1986) during the postwar era. It emerged as a reaction to the Western influences on Japanese dance and can be considered a form of avant-garde dance theater. Since its establishment in 1993, Keio University Art Center has gradually acquired ‘research archives’ on contemporary art and culture. The Hijikata Tatsumi Archive was acquired by the Art Center in April 1998, as a first initiative in assembling these ‘research archives.’ Prof. Watanabe, the chief curator of the Art Center and Ishimoto, the principal archivist of the Tatsumi Hijikata Archive, will introduce the rich archival holdings. Their talk will provide a glimpse into a behind-the-scenes of an artistic world for researchers and artists interested in performance, creativity, and social aspects of art practice.

**Yohko Watanabe** is a curator and currently the director at [Keio University Art Center \(KUAC\)](#). Specializing in modern and contemporary art history, she previously held curatorial positions at the Tokyo Metropolitan Art Museum and Museum of Contemporary Art. Since 2006, she has been curating exhibitions and organizing events at KUAC, as well as being actively involved in archival projects such as the *Tokyo Biennale 1970* and *the architecture of Keio*.

**Kae Ishimoto** is the director of the Tatsumi Hijikata Archive at Keio University Art Center (KUAC) since 2020. Beginning her dance career in 2002, and later becoming a member of the renowned Japanese contemporary dance company Co. Un Yamada, Ishimoto started dancing Butoh under the mentorship of Yukio Waguri. Within the scope of *Perspectives On Hijikata Research Collective*, a project she co-directs with researcher and academic Rosa van Hensbergen, she has organized intensive workshops and events in Japan and the UK for the past seven years.

15.00 - 15.10

Q&A

15.10 - 15.30

Coffee Break

**SESSION II**

15.30 - 16.05

**Simge Burhanoğlu: “Performistanbul Live Art Research Space”**

Performistanbul, Turkey

[Live Art Research Space](#) was initiated under Performistanbul, a performance art platform founded by Burhanoğlu in 2016 in Istanbul. In her work at Live Art Research Space, she aims to build a public archive comprising publications on performance art as well as visual and audio documents of performance pieces. Drawing from her experiences in the field, Burhanoğlu will discuss artist and institution relations, the acquisition of performance art, as well as the right to re-perform.

**Simge Burhanoğlu** is the founding director of the international performance art platform [Performistanbul](#), Performistanbul Live Art Research Space (PCSAA), and Performance Art Development Association. In her work within the PCSAA,

she is interested in collecting live art archives and fostering research on performance art. Since 2020, she has been teaching the course Performance Art Practices at Istanbul Bilgi University.

**16.05 - 16.15**

**Q&A**

**16.20 - 16.55**

**Bojana Piškur: “Performance and Politics in the 1990s Post-Yugoslavia”**

Moderna galerija, Slovenia

The 1990s was an extremely difficult decade for Yugoslavia, marked by war, nationalism, revisionism, corruption, participatory, transition, and a rapidly developing capitalist economy. The radical political, social, economic, and cultural changes experienced in the region after the dissolution paved the way for (political) performance to emerge as a form of resistance. Piškur’s presentation will cover the exhibition *Realize! Resist! React!* (+MSUM, Ljubljana), which examines performance and its scope of influence in this context. She will expand on the research and making of the exhibition that comprised various artworks and archival materials collected from Slovenia, Croatia, Bosnia and Herzegovina, Kosovo, Serbia, Montenegro and North Macedonia.

**Bojana Piškur** is a curator at the Moderna galerija (MG+MSUM, Ljubljana). Her curatorial project *Southern Constellations: The Poetics of the Non-Aligned* (Moderna Galerija Ljubljana, 2019; Asia Culture Center, Gwangju, South Korea, 2020; Drugo more, Rijeka, Croatia, 2021) explored the non-alignment movement. Recently she co-curated *Realize! Resist! React!, Performance and Politics in the 1990s in the Post-Yugoslav Context* at the Museum of Contemporary Art Metelkova (+MSUM).

**16.55 - 17.05**

**Q&A**

**17.05 - 17.10**

**Closing remarks**

WEDNESDAY, FEBRUARY 23

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13.30 - 15.30

**Workshop: Gunter Lösel and Ninja Hoffman**  
**“Research Video”**

Zurich University of the Arts (ZHdK), Switzerland

In 2017, ZHdK launched a project to explore solutions for the publication of results of artistic research in the fields of dance and theater. The *Research Video*, proposing annotated videos as an alternative form of publication, included two stages. First, a software tool optimized for this particular purpose was developed. The research was then further shaped by reflecting on the questions of how to meet both academic and artistic needs.

Led by Lösel and Hoffman, the workshop will commence with a short presentation of selected cases of application. During the workshop, participants will annotate a video and learn the process of publishing it.

The workshop will be held in English and is limited to 15 participants. To register, name, last name and contact information should be sent to [public.programs@saltonline.org](mailto:public.programs@saltonline.org)

**Gunter Lösel** is a researcher and actor, he holds a PhD in Theater Studies and a BA in Psychology. He is head of the program Research Focus in Performative Practice at the Zurich University of the Arts (Switzerland) and has been publishing on themes such as embodied cognition, improvisation, collaborative creativity and artistic research since 2004. He was the chief coordinator of the project *Research Video* (SNF-funded 2017-2021) and is the co-coordinator of the project *The Answering Machine* (funded by VW Foundation 2022-2026).

**Ninja Hoffmann**, is a project manager at ZHdK and co-founder of Butterfly. She leads the Digital Assistance program, which was established to support digital teaching.

**SESSION I**

16.00 - 16.35

**Rebecca Schneider: “Not, Yet: When Our Art is in Our Hands”**

Brown University, USA

“How can one conserve performance-based art?” “What would it mean to think of performance as itself a mode of conservation?” By drawing on recent conversations she has had with conservation theorist Hanna B. Hölling, Schneider will examine what performance might teach us about endurance, duration, fungibility and the “not, yet.”

**Rebecca Schneider** is a Professor of Modern Media and Culture at Brown University (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 the long form essay “Slough Media” in *Remain* (2019). Her work has been supported by the Guggenheim Foundation and the Andrew W. Mellon Foundation. She is currently working on a digital book on gesture titled *Standing Still Moving: The Arts of Gesture in Lateral Time*, and the project *Shoaling in the Sea of History* taking up media, performance, history, and the oceanic for which she was named a 2021 Guggenheim Fellow.

16.35 - 16.45

Q&A

16.50 - 17.25

**Heike Roms: "When Yoko Ono Did Not Come to Wales: Locating the Early History of Performance Art"**

University of Exeter, UK

Roms will introduce *What's Welsh for Performance?*, a long-term research project through which she is investigating strategies for the historicization and archiving of early performance art, especially work created in the supposedly marginal cultural context of Wales between 1965 and 1979. The research utilizes performative forms of staging, recording, and archiving this history, including oral history formats, re-enactments, installations, exhibitions and guided tours. She will discuss what such approaches reveal about Wales's performance past, and ask whether performance art's history can indeed be thought of as belonging to a place and time.

**Heike Roms** is a Professor in Theater and Performance at the University of Exeter (UK). Her research into the history and historiography of early performance art was supported by a large grant from the Arts and Humanities Research Council (2009-2011), and won the UK's David Bradby TaPRA Award for Outstanding Research in 2011. She has published on performance art history and historiography, archiving and documentation, and performance art education. She is currently working on a book with the working title *When Yoko Ono Did Not Come to Wales: Locating the Early History of Performance Art*.

17.25 - 17.35

Q&A

17.35 - 17.50

Coffee Break

**SESSION II**

17:50 - 18.25

**Robert Jarosz**

Muzeum Sztuki Nowoczesnej w Warszawie, Poland

Jarosz will focus on the Polish Performance Archive founded in 2015 and will present a short overview of subjects of presence / absence and pain in the history of Polish Performance. He will discuss particular performances by Adam Rzepecki, Józef Robakowski, Henryk Gajewski, Zbigniew Warpechowski, Anna Ciba, Zbyszko Trzeciakowski and Justyna Górowska.

**Robert Jarosz** is a curator, music producer, publisher, and the Head of Artists' Archives at Muzeum Sztuki Nowoczesnej w Warszawie. He led many curatorial and editorial projects on Polish contemporary art and music.

18.25 - 18.35

Q&A

18.40 - 19.15

**Esa Vincenty Nickle**

Performa, USA

Performa is a performance art biennial that has been held in various venues and institutions in New York since 2005. Nickle will elaborate on Performa's current project to provide access to the Performa archives and the organization's commitment to building the archives through the process of commissioning and producing new works as well as the research and exploration of art history. She will also discuss the

intersection of archives and content distribution and syndication in the 21<sup>st</sup> Century.

**Esa Vincenty Nickle** is the managing director and executive producer of Performa. She joined the Performa team in 2005 to help launch the first Performa biennial (*Performa 05*) as biennial coordinator. She was pivotal to the international *Pavilions Without Walls* program. She oversees all Performa commissions, international partnerships, and special events. Nickle has been the main manager of the Performa archives and was instrumental in developing the archives prototype.

**19.15 - 19.25**

**Q&A**

**19.30 - 20.05**

**Rebecca Gordon: “Coda: On ‘re-elaborating’ Performance Art”**

University College London, UK

Gordon will conclude the two-day conference with a coda\*, as in reference to its use in classical music. This presentation, therefore, strives to draft “re-elaborations” of the thematic material expertly emphasized by the distinguished speakers and in turn, considers the device of “re-elaboration” as a structural and thematic premise by which to usher performance art into the future.

\*Coda, meaning tail in Italian, is a musical term (and its symbol) that denotes the concluding section of a composition.

**Rebecca A. Gordon** is a researcher and writer in modern and contemporary art, specializing in the history and theory of contemporary art conservation. She is an associate lecturer in the History of Art Department at University College London (UK) and has taught at University of Glasgow (UK), New York University (USA), and University of Amsterdam (Netherlands). Her research has addressed issues of authenticity and material significance, artist’s intention, performing documentation, and the notion of an artwork’s ‘critical mass’.

**20.05 - 20.15**

**Q&A and Closing remarks**