

ARCHIVES OF THE EPHEMERAL

THINKING
PRACTICING
INTERCONNECTING
CONTINUING

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Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK

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PANCH Performance Art
Network CH

IMPRINT

PANCH – AG Performative Archives: Pascale Grau, Olivia Jaques, Tabea Lurk, Valerian Maly, Margarit von Büren, Julia Wolf

PANCH – Performance Art Network CH is committed to the various aspects and methods of performance art. With meetings and activities, the network aims to promote well-founded and in-depth reflection, facilitate the perception of and about performance art, and shed light on possible fields of action. The performative remains highly topical.

AG Performative Archive (*2016) is a working group within PANCH. The future of performance art is interconnected with the question of the accessibility of performance art's documents and artifacts, its archiving and historiography, as well as its active practice and further development. These matters are still an open desideratum for many, which have been discussed widely in recent years. The AG Performative Archives is actively involved in the debate and networks with various parties involved in performance, initiates and supports exemplary projects and initiatives.

Contact: contact@panch.li

Mediathek: https://hdl.handle.net/20.500.11806/qr/ade_programm

Wiki: <https://wiki.panch.li/index.php?title=ArchivedesEphemerer>

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Mediathek



Wiki



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LIST OF ABBREVIATIONS

BAK	Federal Office of Culture (Bundesamt für Kultur), Berne
MEMORIAV	Association for the Preservation of the Audiovisual Heritage of Switzerland (Verein zur Erhaltung des audiovisuellen Kulturgutes der Schweiz)
PPP	Performance Platform PROGR, Berne
PROGR	PROGR, Centre for Cultural Production, Berne
SIK-ISEA	Swiss Institute for Art Research, Berne
SAPA	SAPA Foundation, Swiss Archive of the Performing Arts, Berne / Lausanne / Zurich
SNF / SNSF	Swiss National Science Foundation, Berne



Attribute, Share, Adapt

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Archives of the Ephemeral:
notes on a graphic interpretation

Inspiration: Dorothea Schürch's
performance Audioscoring

abstraction, reduction, translation
body, space and time.

physical space, 2 – 3 dimensions: hic.
time, moment, ephemerality: nunc.
hic et nunc. here and now.

movement
rhythm and repetition
Pantone 806U meets Pantone 923U
which meets Pantone 7478U
physical colors. flexible bodies.
filling the outlines of typographies and forms.
interchangeable bodies.

Was bleibt –
wenn die Performance war

touch the absence
listen into the echo
invision the memory
feel

(Nathalie Stirnimann)

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INTRODUCTION

The working group Performative Archives of the PANCH – Performance Art Network CH was given the opportunity in the autumn of 2017 to launch a broad cultural debate on the archiving and transmitting of performance art. Over a period of about one and a half years five think tanks (Denkpools / DP) took place in which thematic priorities were discussed in depth with artists, experts from various cultural disciplines and the interested public. It was and is important for the AG to regard the artistic view of the archive at eye level with theoretical approaches and thus to rethink the archive from the bottom up.

As this final report makes clear, the format of the always varying think tanks was extremely successful. They ranged from discursive study situations at the Academy of Art and Design FHNW Basel (DP I) and The Swiss Institute for Art Research SIK-ISEA (DP II), which included a guided tour through the archives, to the affiliation at the PPP – Performance Platform PROGR Festival 2018 (DP III), the organization and realization of a three-day international symposium (DP IV) at the Kunstmuseum Bern (within the framework of the exhibition République Géniale), and finally to a concentrated focus on concrete steps for the consolidation in the sense of cultural-political activities (DP V + future). The working group's profile was sharpened and awareness of the archiving of performance art both at the institutional level (SIK-ISEA, MEMORIAV, SAPA, PANCH) and at the artistic and semi-professional level was deepened. An example of this is the exchange with the so-called « wild archives », which is by no means an exhaustive process, and which was visually reflected in the poster wall of the symposium. Aspects such as the scattered and unsystematic and therefore difficult accessibility and retrievability of documents and information on performance art, the generation gap and the integration of emerging artists and their subject matters, collaborative artistic practices or the potential of alternative and digital art spaces and archives were recognized as desiderata.

« Die Künstler*innen müssen bestimmen
können, ob sie in dieses Archiv wollen; und
nicht ein bestimmter Performancebegriff. »

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One of the overarching findings in the examination of archive structures, policies, funding structures and their inherent exclusion mechanisms is that performance art, with its networking potential and its transdisciplinary and cross-border character, makes important contributions to current (cultural) political and social situations in the sense of cultural participation and diversity, social cohesion as well as creation and innovation. It moves at the boundaries of both the visual and the performing arts and confronts the existing archiving models and cultural systems in a constructive way and always in a new way. This becomes particularly tangible in the dialogue with artists. Therefore, we wish our readers some PANCH moments in the following, in which something of the artistic values and approaches that characterize the PANCH network, even or especially in a seemingly standardized environment such as the archive and its contexts, catches on.

This publication is divided into three parts: After a brief overview of the genesis of the project, the questions and results of the five think tanks are presented. This is followed by an outlook on the future fields of work and efforts of the working group.

« Wie respektieren wir die ursprüngliche Idee der Performance durch das Archiv? »

+

« Wunsch: Archive zu betreiben, ohne Angst des Vergessens oder dass etwas verloren geht. »

+

*« Alltagskompatibilität » **

* Put into pink and italic are wishes and comments collected by the participants of the think tanks 1 and 2.

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A CULTURAL DEBATE IN PROCESS

The *Archives of the Ephemeral* project dates back to an initiative in 2012. At that time, a follow-up project to the research project *archiv performativ* (2010 - 2012) was being discussed, which had been financed by the SNSF at the ZHdK (Zurich University of the Arts) and was to be continued as a collaboration between the Department of Performing Arts of the ZHdK and the Tanzarchiv Zürich (Zurich Dance Archive). *archiv performativ #2* was conceived as a mediation platform that was to extend the findings and recommendations of the preliminary project thematically and methodologically to all performative arts.

However, a continuation by *archiv performativ #2* was ultimately not accepted. At the same time, the Tanzarchiv (Zurich / Lausanne) was commissioned by the Federal Office of Culture BAK to merge with the Theaterammlung Bern (Theatre Collection Bern). In addition, the BAK announced that in the future only one archive of ephemeral arts would be supported.

In 2016 Pascale Grau, as board member of PANCH, initiated the working group (AG) Performative Archives, which Margarit von Büren was part of from the very beginning and which soon was expanded by Olivia Jaques, Tabea Lurk, Valerian Maly and Julia Wolf. The group first invited representatives of the former theatre collection and dance archive, of SIK-ISEA and the media archive of the ZHdK to discuss a nationwide performance archive. In January 2017, the approach of this first think tank in the Kaskadenkondensator in Basel in connection with *Die Digitale See* project (initiated by Chris Regn, Muda Mathis and

Andrea Saemann) was taken up again and advanced further. While the focus had previously been on a national performance archive, the AG now focused on the networking and accessibility of the collections of performance art in institutional and « wild » archives and collections.

The AG developed a digital archive project and presented it to Pro Helvetia for financing, which referred it to the BAK. In August 2017, the BAK advised the AG to submit an application for funding for a *cultural debate* on archiving performance art in Switzerland. This was followed by a start-up financing, which was topped up by further funding, so that five think tanks could be realized, one of which was organized as an international symposium.

National and international recognition of this symposium underlines the relevance (indeed, urgency!) of continuing this cultural debate on the one hand and developing strategies for solutions on the other. It has been shown that in the upcoming cultural and artistic discussions on the archiving of performance art that influential stakeholders are needed who repeatedly point out the archival expertise of artists and not only informally honor archival thinking and practices of artists, but also make them the starting point for their archival work in practice.

« Was für mich in die Datenbanken und ins « neue Archiv » gehört: 1. Ideenbeschreibung, Konzept, Ankündigung / Einladung der Veranstaltenden (Institution), 2a: Fotostrecke oder mehrere Videostills, 2b: (ungeschnittene) Videoaufzeichnung (Kontext, Raum, Atmosphäre), 3. Zeugenberichte (Audio / schriftlich), 4. Weiterschreibungen jeglicher Art, 5. Props, Überbleibsel. »

+
« Mitarbeit / Mitentscheidung von Künstler*innen bei der Kategorisierung. »

« Andere Namen für « Performance ». »

+

« Was bedeutet Narrativität im Performancekontext ? »

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THINK TANK I: ARCHIVES OF THE EPHEMERAL AND DATABASES

23.03.2018

Academy of Art and Design FHNW Basel

Guests: Heidi Eisenhut (Schauwerk Trogen, Kantonsbibliothek Appenzell Ausser rhoden; represented by a video document), Jürgen Enge (HGK FHNW Basel), Irene Müller (Zurich), Birk Weiberg (SAPA Bern)

Participants: 31 Persons

Databases play a central role at the interface between digital (often institutional) archive practices and (public) access: they not only index and manage archived content, but the systems also provide access for research purposes. They can potentially be linked to other databases or platforms and inscribed in (artistic, administrative, scientific, etc.) networks. Therefore, artistic reflection and production processes increasingly lead to databases or fail because of them.

Initial questions

- How can performance art be described and / or made accessible from an archival point of view ?
- What could moderate (metadata) models of archiving look like ?
- What is the previous / future network structure for and between archives housing performance art ?

The spectrum of topics discussed in the first think tank ranged from the question of how to get into the archive as a performance artist and who should do all the work (continuously / when) that favors a later admission, to the visionary

« Weil Performancekunst selber exemplarisch aufzeigt, wie kulturelle Codes weitergeschrieben werden, ist sie prädestiniert das « neue Archiv » von unten nach oben mitzubestimmen. »

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demand for web-based (database) interfaces that themselves produce performative narratives.

Irene Müller presented the documentation of research results of the project *archiv performativ* (ZHdK). In her presentation she focussed on the mutual relationship between performance, documentation and archive.

In the contribution about the Schauwerk in Trogen, the eponymous concept was presented by René Schmalz. At the same time, the institutional challenges that emerge in practice as a result of the consolidation of a living archive which encourages use became tangible.

Birk Weiberg presented the newly developed data model that SAPA had developed together with the Berne University of Applied Sciences for performing arts.

Jürgen Enge illustrated the networking potential of non-hierarchical databases using the *Integrated Catalogue* (*Integrierter Katalog*) of the HGK media library as an example.

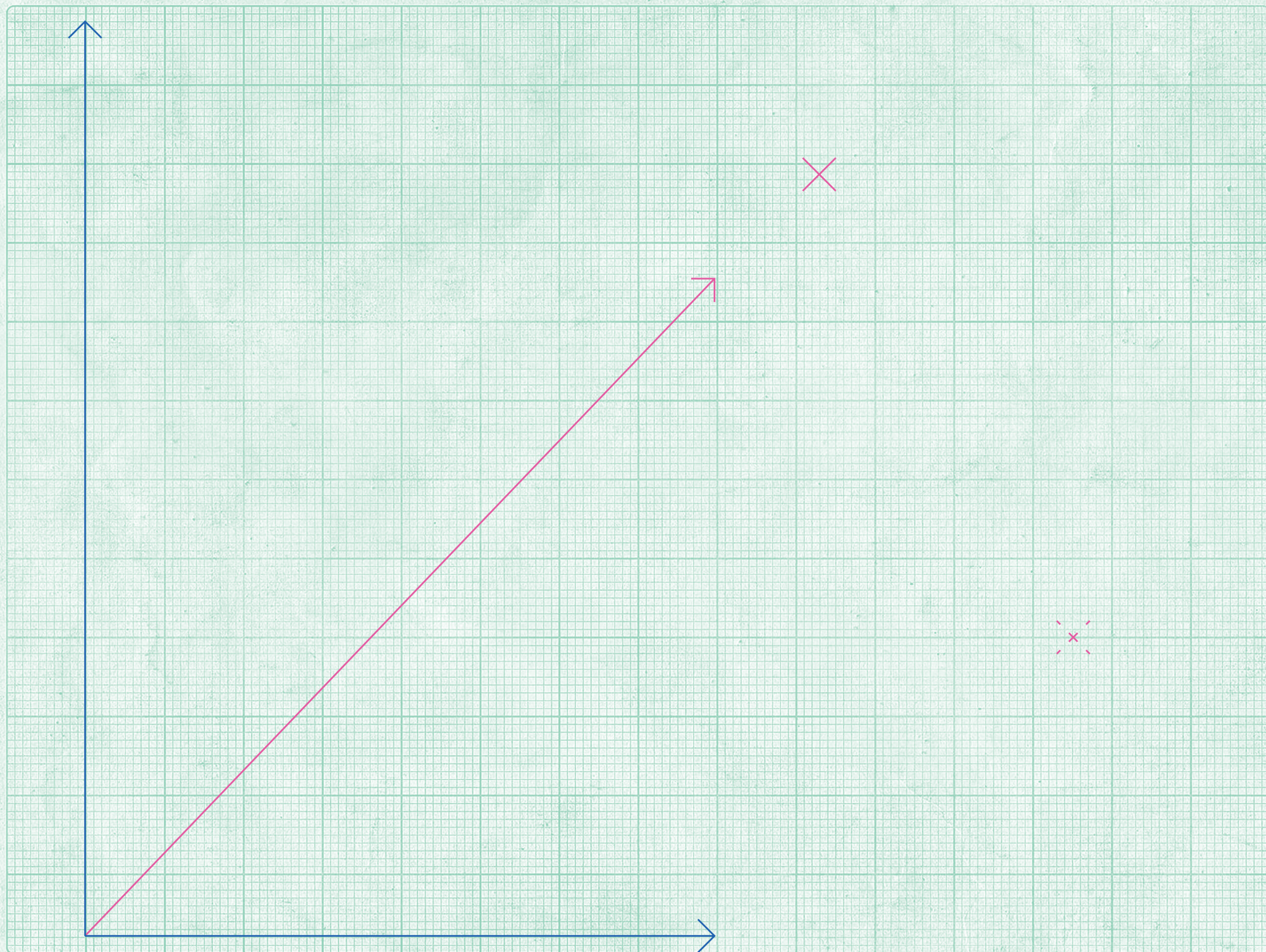
At the same time it remained noticeable that – despite all admiration and fascination – the interpretive sovereignty implemented by archives and the production of historical truth(s) provoked resistance in performance art. Thus classifications, genre characteristics and vocabularies are perceived as (oppressive) definitions rather than descriptions, as constricting rather than consolidating. On the other hand, digital systems make networking and publication potential technically viable, which in turn supports the decentralized, mutually correcting and relativizing flow of information in a global world and therefore was deemed as forward-looking.

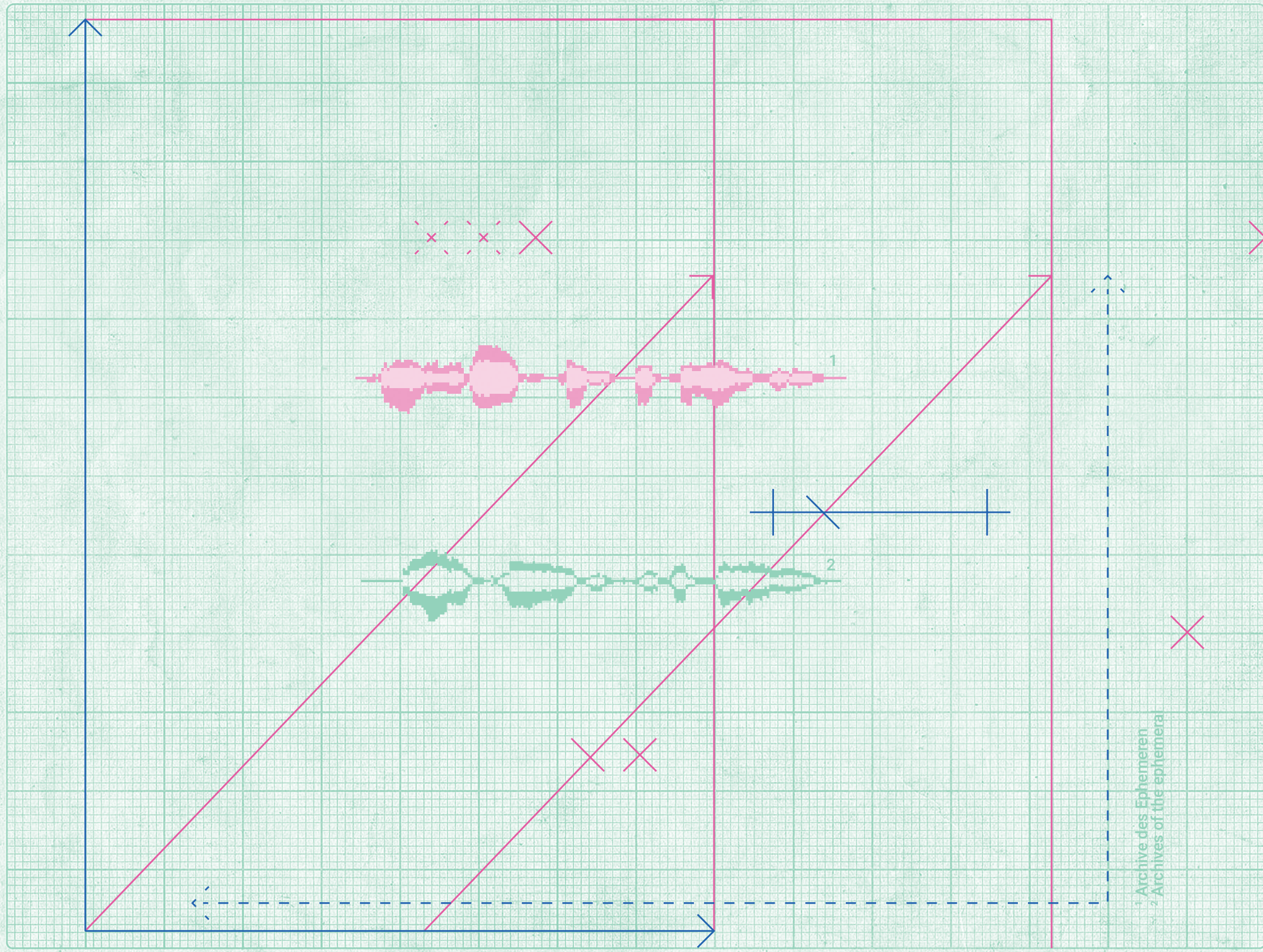
« Wo und wie können Artefakte, die nicht in einen Ordner oder Schublade passen, zugänglich bleiben oder werden? Und wer kann das leisten? »

+

« Unbedingt auch einen physischen Ort, nicht nur digital anstreben. »

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1 Archive des Ephemereten
2 Archives of the ephemeret

THINK TANK II: ARCHIVES OF THE EPHEMERAL AND POLICIES

25.05.2018

Swiss Institute for Art Research (SIK-ISEA)

Guests: Madeleine Amsler (Performance Price Switzerland), Katharina Dunst (SIK-ISEA), Felix Rauh (MEMORIAV), Sören Schmeling (photo archive of Kunsthalle Basel), Harald Krämer

Participants: 18 Persons

In general, archives have conventions, collection logic and order structures. These are in seemingly insoluble conflict with the demand for more openness when it comes to more bulky documents and formats of performance art that are to find their way into the archives.

Initial questions

- Which artifacts of performance art become part of archives? What are the challenges?
- How would I like to find myself as an artist in the archive? What is the way there?
- What requirements do archived performance art materials pose for accessibility? Which needs of the users can be covered by the institutions through the provision of the materials?
- Which minimal structure must be fulfilled in order for diversity to have space?
- What does it mean to be broadly based as an archive? Which filters are / should / have to be superimposed?

« Über möglichst viel Offenheit (was ist Performance-
kunst und was könnte sie sein?) und Ungewöhnlichkeit
implizit, schlagwortartiges Wolkengefüge, auffindbares
Material (inkl. Analoges) mit Nähe_ darstellung »

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The presentation by Felix Rauh of MEMORIAV made clear what funding agencies pay attention to when providing strategic advice to audiovisual archives: Every selection must be comprehensible; a professional status analysis must be carried out; adequate conservation measures must be taken; the materials must be made accessible and the rights of use clarified.

Katharina Dunst revealed the specific criteria according to which SIK-ISEA collects written material (including invitation flyers and press articles) on individual artists. If an artist has reached a certain amount of entries (performance artists with an exhibition participation), he / she will advance into a higher processing level, which will result in an article with images of the work in the SIKART digital encyclopedia. The SIK-ISEA thus has a well-defined collection strategy that produces a quantitative representation of performance activity in Switzerland when artists provide them with material.

Madeleine Amsler's contribution made it clear that entire collections, in the case of the Swiss Performance Art Award especially audiovisual material, have a better chance to be included. The Swiss Performance Art Award is in negotiations with the Foundation SAPA regarding the inclusion of the collection.

Think tank II made it clear that oral history projects are underrepresented in archives and that artists could play a much more active role in archiving their work. Memo and art institutions as well as cantonal and Swiss funding agencies must also be sensitized to the specific requirements of archiving performance art. Performance art should not be marginalized by non-representation, but rather access to documents of performance art should be more easily guaranteed in the future.

« Ich wünsche mir Sichtbarkeit und Vernetzung von
Repositorien, die Zugänge schaffen zur Performance. »

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THINK TANK III: « WILD » ARCHIVES

18.08.2018
PROGR, Bern

Guests: Patrick de Rham (Les Urbaines), Michael Hiltbrunner (Zürcher University of the Arts), Sibylle Omlin (BONE Performance Art Festival Bern), Joëlle Valterio (PPP PROGR Performance Platform)

Participants: 36 Persons

The third think tank focused on « wild », self-organized, and artists' archives, whose lateral thinking creates order structures that point out alternatives to hegemonic archive practices and expand the concept of archive.

Initial questions

- What stories do non-institutional or « wild » archives tell about performance art? What is their potential in comparison to the narratives of institutional archives?
- What strategies can be devised to preserve « wild » archives or parts of them in the long term? What activities must be undertaken to this end?
- Which organizational structure can be found in « wild » archives? What can institutional archives learn from this? But also vice versa: What can « wild » archives learn from institutions for their own preservation practice?

Michael Hiltbrunner used his experience with the work on Peter Trachsel's archive (1949-2013) to point out the challenges of the abundance of material and the potential of archive finds. The archive as a place of intensive accumulations of knowledge is never a product of chance and coincidence and can rarely be transferred *en block*. Individual engagement in collecting, researching and re-writing performance art artefacts / documents in « wild » archives enables a kind of

« Was ist Film? Was ist Video? »
+
« Artefakte, die nicht in einen Ordner oder Schublade passen. »

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counter-historiography. There is a danger that precisely this knowledge will be modified during (later) integration, e.g. into institutional archives.

Sibylle Omlin addressed the quantitative, technical and strategic challenges of the BONE Archive (1998-2018). The « wild » character is rooted in the structure that has grown over 20 years and the informal knowledge that is still in part exclusively bound to the (former) BONE agents Valerian Maly, Peter Zumstein, Marina Porobic or Bernhard Huwiler.

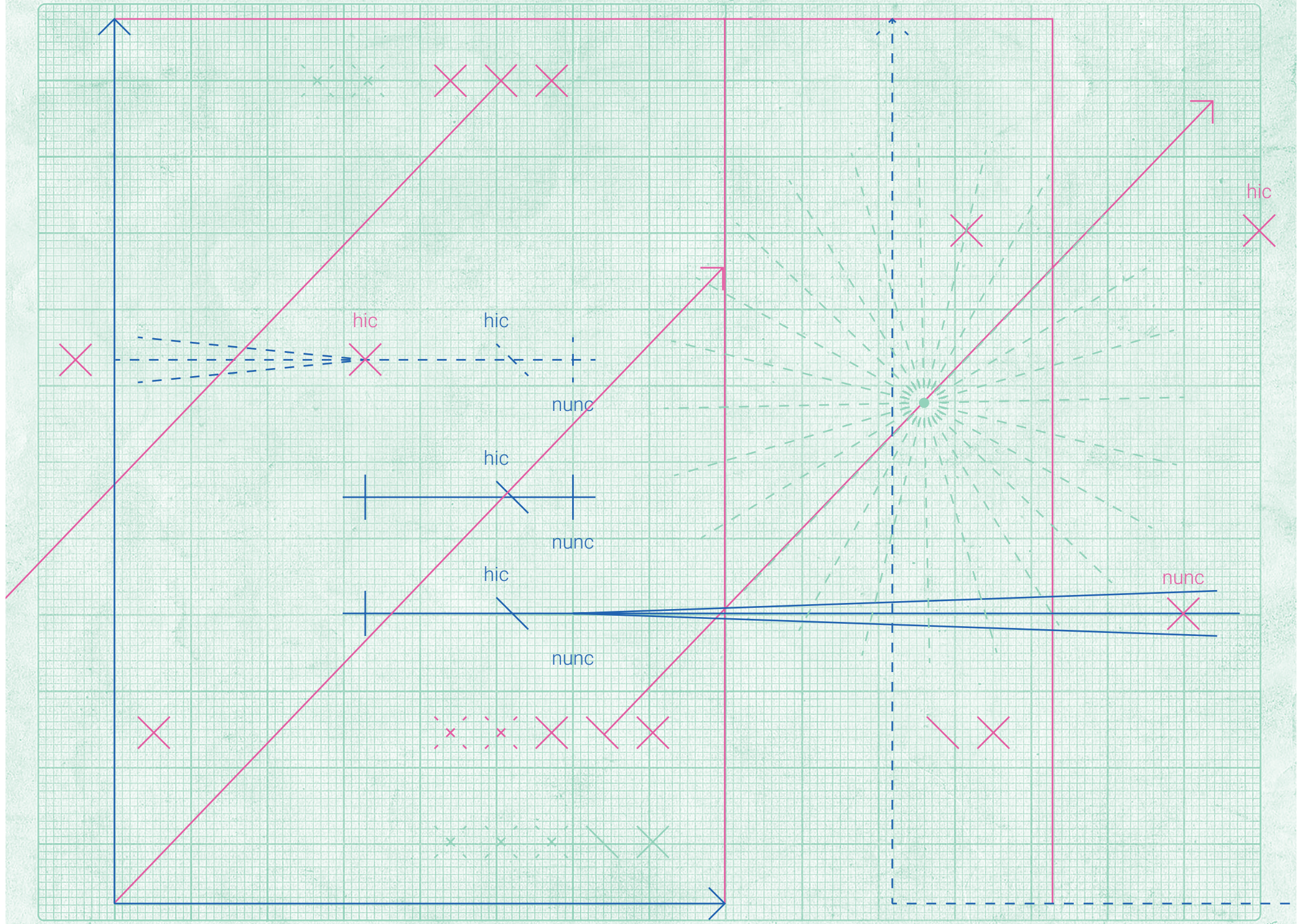
The accessibility and knowledge of agents and archives of performance art in Western Switzerland seemed to be even more difficult, which was the subject of an open, moderated discussion with Patrick de Rahm. The difference in the understanding of performance art in the various language regions was addressed, as was the role of state funding and (once again!) the commitment of individuals.

Most recently, Joëlle Valterio presented the programme of the upcoming PPP festival. The artist clearly addressed the flowing transition of roles of performance artists and / or curators as well as reflective cycles as a component of performative practice (e.g. the role of feedback).

All in all, it became clear that the order structures of « wild » archives often emerge in the course of action and are thus part of the artistic, research practice. They invite us to update and re-write them, whereby the ephemeral character of performance art at the same time promotes its resilience. Even though archiving always remains fragmentary, the multitude of different media and resources adds a sometimes decentralized wealth of knowledge to the dominant perspectives of historiography. This has an activating effect insofar as it supports mutual learning and sharing, which can be reminiscent of grassroots democratic or collectively conceived initiatives and platforms.

« Parallel: analog (an vielen Orten verteilt) UND digital. »

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THINK TANK IV: SYMPOSIUM

01. – 03.11.2018

Kunstmuseum Bern

The symposium was attended by a total of 241 people.

The symposium *Archives of the Ephemeral. Thinking, Practicing, Interconnecting – A Debate on the Accessibility of Performance Art in Switzerland* brought together 18 contributions on performance art archival practices. As the program makes clear, the symposium treated artistic approaches on an equal footing with theoretical considerations, thus unfolding a colorful variety of approaches. Embedded in the exhibition *République Géniale*, the themes and questions of the previous think tanks were taken up again and reinterpreted, expanded and discussed by internationally renowned artists and theoreticians.

Speakers and Artists

(alphabetical order; title in original language)

- Nicolas Brulhart (Bern): *Parallel history ? The Archive and the Performative in the Kunsthalle Bern*
- Barbara Büscher (Leipzig): *Archivprozesse. Über Logiken des Sammelns und die Medialität von Artefakten eines Performance-Archivs*
- Annet Dekker (Amsterdam): *Enduring Liveness. Towards building Networks of Care*
- Antonia Erni (Bern): *Eat Art Performances*
- Esther Ferrer (Paris): *Mais qu'est ce que c'est une performance ?*
- Sabine Folie (Linz): *Visualisierungsstrategien von Archiven der Performance- und Medienkunst am Beispiel von VALIE EXPORT*
- Claudia Grimm (Bern): *Die täglichen Übungen des Kollektivs DARTS (disappearing artists)*
- Daria Gusberti (Bern): *Manifestation of Performance*
- Hayley Newman, Bryan Reedy (London): *Archives and Databases for Artists by Artists*

« Was soll alles archiviert werden ? Script einer Performance, Fotodokumentation, Videodokumentation, Bericht über eine Performance ? Ja, das alles ! Wie ? »

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- Boris Nieslony (Cologne): *Mind the GAP – Berner Selfies*
- Eleanor Roberts (London): *Live Art and the Archive: Feminist Reconfigurations*
- Dorota Sajewska (Zurich): *Kunst als Nekro-Archiv*
- Sigrid Schade (Zurich): *Responding*
- Beate Schlichenmaier (Bern): *Zukunftsperspektiven der Archivierung von Performancekunst*
- Dorothea Schürch (Bern): *Audioscoring (III. Teil). Material: Joseph Beuys « Ja Ja Ja Ja Nee Nee Nee Nee Nee », 1968*
- Walter Siegfried (Munich): *Man zählt und schliesst es nicht im Kasten ein*
- Marlies Surtmann (Vienna): *Performancekunst abgespeichert und eingeschrieben. Potentiale des Körpers als Archiv und Wissensspeicher*
- Wen Yau (Hong Kong): *Researching the Restiveness: This is NOT a Performance; This is NOT an Ethnography*
- Martha Wilson (New York): *Martha Wilson and Franklin Furnace Archive*

In the course of the discussions, the focus shifted successively from pragmatic questions of feasibility (How can the ephemeral be archived ?) and the performance potential of various archiving and documentation formats (Which medium is conducive to archiving and to what extent ?) to aspects of access and mediation, re-use and updating. Furthermore, it was clearly noticeable that performance art, even in its archived state, wants to be kept alive, remembered and performed again. This requires the communities to think along and to be willing to set up publicly accessible interfaces that allow for the continuation of the discourse as well as artistically performative action. For this reason, *open microphones* (*open mics*) were organized in advance, into which the audience could speak about their experiences, criticism and reflection immediately after the presentations in a performance-related manner.

The symposium with the descriptions of the individual contributions printed in the programme booklet and the biographies of the presenters, the audio reflections and the description texts of the « wild » archives of the poster wall are extensively documented online (see Publications, page 40). The artistic-performative approaches were not only perceived as concrete archive practice but also as artistic works. The symposium clearly demonstrated how important the art-centered approach is (which generally stands for PANCH) because the unpredictable diversity of performance art constantly produces new fields of possibility that can provoke new ways of thinking and order structures within more classical archives.

« Folksonomie »

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THINK TANK V: PROJECT EVALUATION AND CULTURAL POLICY STRATEGY

15.03.2019
PROGR, Bern

Guests: Peter Erismann (Aargauer Kuratorium, counselor), Judith Huber (PANCH board member), Marinka Limat (PANCH board member), Andrea Saemann (performance artist and organizer)

Denkpool V was conceived as a closed event in which concerns and desiderata were discussed. First on the agenda were the next steps in the dialogue with SAPA and the question of how possible forms of cooperation between AG Performative Archives / PANCH and SAPA could look like. In the course of the project *Archives of the Ephemeral* it became more and more tangible that there is an organizational gap between the AG as representative of the association PANCH and the memo institutions, which has to be overcome. The AG wishes to be accepted as an equal counterpart of memo institutions, e.g. SAPA. This is the only way it can convey an awareness of archiving forms of performance art that takes into account the perspective of the artists or even place them at the centre. As an external expert for an upcoming discussion with SAPA, Peter Erismann has agreed to provide assistance with his rich background of experience in cultural-political questions.

Subsequently, the AG's approach was discussed with regard to the current message on culture for Switzerland (Kulturbotschaft) that will take effect in 2021. It seemed important to strengthen the independent recognition and promotion of performance art at the cultural-political level (federal government: cultural-political embassy / funding institutions / archives / associations). This is where mediation work must be carried out,

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« Wie kann die SIKART-Datenbank (SAPA-Datenbank) mit der Perfo-Datenbank (HGK) vernetzt werden und vice versa? »

as the archiving of performance art in Switzerland falls under different areas of responsibility, which makes its preservation and mediation at the political and institutional levels more difficult. In several meetings on cultural-political advances between the AG, the PANCH board and important protagonists of performance art, a comment to the recently published consultation on the cultural message was launched.

As a long-term goal, it was stated that the association PANCH and the AG are working to distinguish themselves as serious partners in the triangle of forces between artists, memo institutions and other cultural-political agents.

Discussion paper

https://panch.li/v2_19/wp-content/uploads/2019/08/190313_Tischvorlage_Denkpool.pdf

« Ich wünsche mir, dass über die Diskussion, was ins Archiv muss / soll, der Begriff des « Werkes » von Performancekunst geschärft oder neu formuliert wird. »

+

« Aus kuratorischer, kunstwissenschaftlicher und forschender Perspektive, wünsche ich mir einen digitalen Ort, über den Recherchen zu Performancekünstler*innen und ihren Arbeiten möglich sind. »

+

« Wie bekommt man Institutionen / Mediatheken dazu zu kooperieren? »

+

« Material-Zugänglichkeit für Forschung, Lehre und Kunst. »

+

« Wer bestimmt was erhaltenswert ist, wenn nicht die Künstler*innen selber? – Kanonisierung. »

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JA JA JA JA JA
NEE NEE NEE NEE NEE

[illegible]

The present score derives from Dorothea Schürchs performance *Audioscoring (III. part)*. *Material: Joseph Beuys' « Yes Yes Yes Yes Yes Yes Nee Nee Nee »*. It can be read as a commentary on the everyday practice of diremption and fascination of artists with regard to the archiving of their works: a clear yes to inclusion in archives, the inscription in history as well as to archive practices co-determined by artists – repeated in different pitches –, but also a repeated no (nee) to mechanisms of distinction and exclusive archiving processes.

WHAT'S NEXT? INSTEAD OF A CONCLUSION

The project *Archives of the Ephemeral* has shown a clear common interest in performance art among artists as well as archives and memo institutions. Both sides strive for low structural barriers, in order to better enable (horizontal) access and transitions. Also both side want networking and communication, even if their points of view and motivations appear to be very different.

- Artists ask themselves: How do I get into the archive? How can I register my work in memo and art institutions?
- Archives want to understand: What about our archive practice to date troubles artists? What can an opening of the collections look like and what does appropriate (re-)presentation mean?

Since there are not only strategic or policy-based differences in the practical implementation of this approach, but also entirely pragmatic gaps in knowledge, we have compiled a few recommendations here, drawing on earlier research results.

The focus is on artefacts and relics (video / audio recordings, photographs, concepts, leftovers, documents) that make a decisive contribution to the preservation, transmission, and continuation of performance art: after the live event, they offer orientation and enable inscription in the archives and (art and cultural) history. It is therefore advisable to think about the documentation of performances from the outset.

– NOTES FOR ARTISTS

- In the process of enrolling in memo and art institutions, artists* can take on a more active role by determining in advance what is to be preserved from their oeuvre (and how), how their work is to live on and which records should represent the artist.

«Effizienz: Aufnahme ins Archiv. Wer kann die ganze Arbeit des Archivierens leisten?»
+
«Ich wünsche mir eine offene Vernetzungsstruktur, die neue Narrative & Kreativität ermöglicht.»

30

- Each type of media (e.g. photography, audio, video recording) and each documentation strategy (subjective camera, etc.) has its own quality of transgenerational transmission, so that the significance can already be co-determined by the artists when choosing the respective procedures.
- For this purpose, it is advisable for artists to initiate the question of documentation (technical or with regard to alternative recording methods) of concrete implementation steps with the organisers in advance.
- The context of the event and all documents created during the development, performance and reception process of a performance can become part of the work. It can therefore be advantageous to store them and / or pass them on to appropriate archives.

– SUGGESTIONS FOR OPENING UP MEMO- AND ART INSTITUTIONS, ARCHIVES AND COLLECTIONS

- A broader acceptance of performance artists outside the existing canon opens up the possibility of new forms of historiography and expanded exhibition practices. Central to this are the selection and admission conditions (policies) as well as the application of existing categories and forms of description. The more flexible the specialist processes used are, the more anti-hierarchical they appear vis-à-vis the public and the more likely they are to promote the preservation of performance-specific features and characteristics.
- The accessibility and visibility of collections support the perception and role that archives play not only as storage locations, but especially in knowledge production and ongoing memorization.
- The inclusion of artists and maintaining the tradition of « wild » (collection) structures, enables a diverse picture of the history of performance art and thus contributes to the preservation of its performativity and liveliness.

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- Through transparent communication of their collection concepts and the standards for the description and processing of archival material, archives can prevent disappointments and reduce the subsequent effort involved in indexing them, without themselves intervening in a historical way.
- The impression of documentary passivity can be avoided by concepts that are oriented towards democratic, open, chronologically horizontal participation, integration and re-use. In this way, the impression of conservative innocence is complemented by that of mental mobility.

– INTENSIVE EXCHANGE WITH MEMO INSTITUTIONS

There are only a few explicit archives for performance art worldwide. Unfortunately, there is currently none in Switzerland that is dedicated to this kind of commission on collections for performance art throughout Switzerland. Although artefacts from performances such as video / audio recordings, photographs, concepts, leftovers, documents, etc. can be found in various (private) collections, here – due to a lack of financial means and archival know-how – they are often only marginally structured or managed according to a certain concept and are difficult to access. Collections of memo-institutions contain isolated performance artefacts, but these are mostly individual phenomena and are often limited to older, canonized works that do not depict (current) performance art scenes in Switzerland, or only marginally so. This has been confirmed by the intensive exchange with institutions such as SIK-ISEA, SAPA, MEMORIAV or art institutions such as the Kunsthallen Basel and Bern, and has shown that performance art in Switzerland still has a difficult status with regard to its preservation, transmission and continuation.

« Das heisst über effiziente, gut vernetzte Strukturen, z. B. die Künstler*innen aktualisieren ihre Websites und dies fliesst direkt ins Archiv. »
+ « Zugänglichkeit / Offenheit nicht marktgesteuert. »

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Performance art, however, represents a relevant cultural reference. Thus, current and future archives for performance art can, through the addition of artifacts,

- promote a cultural asset that has so far been insufficiently preserved and developed in its historically growing continuity,
- contribute to its further development,
- contribute to the acquisition and expansion of knowledge about performance art, and
- promote new performance art and other artistic activities.

In order for performance art to continue to circulate in cultural memory and inscribe itself, transparency about the collection areas of future archives and public accessibility to them should have high priority. Since performance art is an art form that, because of the transience of the live moment, is more dependent than other works of art on medialization in the form of artefacts, such an opening of the archives would constitute a potentiality, and would enable everyone interested to research for future artistic activities, performance art productions and exhibitions, or more historical research. Although the disparity of artefact types poses a challenge to their preservation, it is basically understood as the quality of the performance art archive's collection, since various artefact types provide manifold access to the artistic works.

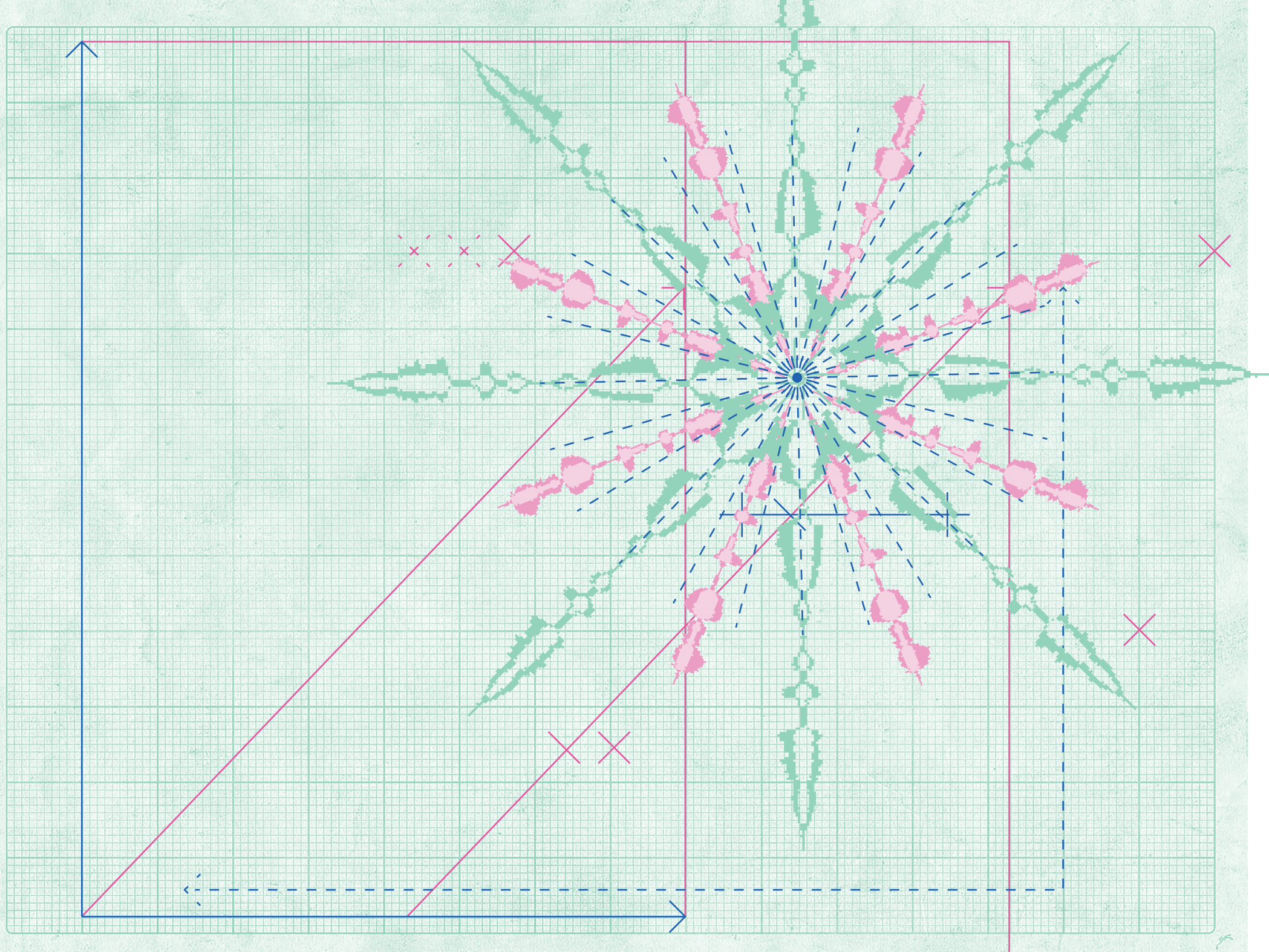
The greatest potential for the depiction of performance art in Switzerland currently lies in the successive digital networking of various memo institutions.

« Effizienz ? »

+

« Wie wird mit Arbeiten umgegangen, die sich auf der Schnittstelle bewegen:
Video & Performance und Foto & Performance ? »

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– THE NECESSITY FOR DIGITAL NETWORKING

It's hardly surprising that it was precisely the desire for networking that ran through the project like a red thread: on the one hand, representatives of performance art have always sought communicative exchange with others in order to overcome boundaries; on the other hand, current digital technologies facilitate dissemination, sharing and exchange in a form that was probably never there before. Common standard files such as the *GND* facilitate the unambiguous identification of artists, even if the names have pseudonyms or are written differently; tools such as *Metagrid* (as a web service) connect various historical databases. While libraries at the national level will maintain the old model with SLSP – Swiss Library Service Platform, in which all partners enter their data into a common database, platforms such as EuropeanArtNet, Europeana Collections or Wikidata¹ gather the information and, in some cases, digital reproductions of cultural assets only in a cross-linked, temporary system that refers the users to the source systems.

The possibilities of networking are thus as diverse as the technology itself and new options are constantly being added. In the course of networking, above all mental, legal and policy-based hurdles have to be overcome. With a view to the results of the discussions of *Archives of the Ephemeral*, however, the impression can arise that the desire for networking as a common goal can become the link between performance art and its archives. Last but not least, the moment of networking can also relieve the burden insofar as it allows the permanent preservation and transmission of performance art to be distributed over several shoulders (archives of the most diverse kind). It then no longer needs a singular archive that has to record « everything ». On the contrary, a successful networking in the field of performance art with manageable effort could in the medium term lead to an excellently maintained list, an interactively networked inventory that records the works of performance art in all their heterogeneity.

¹ Wikidata, with which e.g. SAPA would like to exchange its data in the future, « is a free, collaborative, multilingual, secondary database, collecting structured data to provide support for Wikipedia, Wikimedia Commons, the other wikis of the Wikimedia movement, and to anyone in the world » (<https://www.wikidata.org/wiki/Wikidata:Introduction>).

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– THINGS TO KNOW

- The research project *archiv performativ's* recommendations for the production of artefacts (in German): <http://archivperformativ.zhdk.ch/index.php%3Fid=39383.html> and findings of the research project (in German): <http://archivperformativ.zhdk.ch/index.php%3Fid=37739.html>
- Guide to the creation, maintenance, and transfer of SAPA assets (English Version is upcoming): <https://sapa.swiss/ressourcen/#swissperforming>
- Checklist for artists and organizers by PANCH: https://panch.li/v2_19/wp-content/uploads/2019/03/Checklist_Artists_Organisers_E.pdf
- Overview of archives, collections and institutions representing performance art in Switzerland: <https://panch.li/networks/archives>
- SIK-ISEA collects and records written documents (e.g. invitation flyers and press articles on events and exhibitions of individual artists). As soon as a performer has a certain amount of entries in SIK-ISEA – in which performers with an appearance at an institution are treated in the same way as other artists with a participation in an exhibition – s / he slips into a higher processing level, which results in an article with work illustrations in the online encyclopedia SIKART at level 3. It is therefore advisable to send one haptic copy of each written document per artist either by post or digitally by email to: dokumentation@sik-isea.ch

Further information

<https://www.sik-isea.ch/en-us/Art-Archives-Library/Art-Archives/Documentation>

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« Alltagskompatibilität: Wer macht die Arbeit? »

+ « Ich wünsche mir für die Performancekunst ein nicht hierarchisches « neues Archiv », damit die Performancekunst weitergeschrieben werden kann. »

- SAPA is open to artists who volunteer. SAPA collects, documents, archives and distributes works from the performing arts (dance, theatre, performance) produced in Switzerland, related to Switzerland or important to it. Preference will be given to a selection of award-winning works representing the work of individual artists. Individual excellent collections will also be archived.

Further information

<https://sapa.swiss/dienstleistungen/> (English Version is upcoming)

- Memoriav advises and supports archives and represents the security perspective. The following criteria are relevant for collecting institutions from their point of view: Traceability of the selection (collection concept), professionalism in the condition analysis, adequacy of conservation measures, development of the materials and clarification of the associated rights of use.

Further information (in German or French)

<http://memoriav.ch/video/empfehlungen-video/digitale-archivierung-von-film-und-video/>

« Vernetzung / Verlinkung zwischen Positionen, Institutionen, Kollektiven... »

+

« Entsteht aus archivierter Performancekunst irgendwann ein Genre-Archiv - bewusster Performance. »

+

« Ich wünsche mir, dass das « neue Archiv » zu re-use und Co-Aussagenschaft führt, das heisst, es muss öffentlich zugänglich sein und sehr niederschwellig. »

+

« Ich wünsche mir, dass die Distinktionsmechanismen in Datenbanken und dem « neuen Archiv » von Künstler*innen mitbestimmt werden. »

Was bleibt –
wenn die Performance war

Was bleibt
wenn P geht

Es bleibt
wenn P geht
ein Stück von P
wenn P geht
bleibt
P'

Als P ging
blieb ein Stück
von P
und ich ging
als P
ging
als ich

Als P ging
blieb P'
und ich ging
Ein Stück von mir
ging mit P
und bleibt
wenn P geht
bei P

– THE COURAGE TO LEAVE A GAP

(Adaptation of the German text)

What does it mean when PANCH, as a network of performance artists, initiates a cultural debate, and by doing so even encourages cultural change? All parties involved in performance are invited, the values of the institutional archives and the associated role attributions are questioned.

The focus is on the performance artists' ability to act.

Welcome to the *performative turn*. Here, one speaks freely and action is considered to be the equal to words. A gesture is never only a mere gesture, but is an emancipatory act.

Performance may be as ephemeral as the memory of it. Gaps and voids are our material, because they are. We are with them – we are mull over the gap. What is an archive if not ordered fragments and traces of something that was. Through memory, one's own or someone else's, we assemble the fragments and traces, rebuild around the gaps and appreciate the knowledge of the ruins, because only they were witnesses.

From the initial questions « Where should it be stored ? » (What kind of place makes sense for performance art and its fragments) and « What should we store ? » (Which fragments tell what kind of stories), we shifted towards the question « How do we want to store ? » – we: I, the artist and I, the archivist. Or « How do we want to be represented ? » – we: I, the artist and I, the organizer, who is not satisfied with genre boundaries and knows that artistic practice is not yet reflected in the institutional archives. Let alone emergent, dissenting practices.

We took the institutions so seriously. We were told they are so important that the question of « How do we want to be

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represented ? » aims to wanting to be represented in the same way as the idols have been, hence our works orient themselves like flowers towards the sun, while the archive has been given a completely new task: It increases your market value and judges what art is and needs.

Enough! Didn't we want to expand the concept of art just as much as that of the archive, escape the traditional divisions ?

Come to try something (to playfully try out in different variations or to seriously try out and rehearse it again and again) in order to transform this material and yourself in the process.

To live the shift of the concept of an artwork towards the process: Instead of holding a performance for someone, we want to share the process (searching, failing, rebuilding), we want to understand reenacting as a (production) process that is closer to recycling than to copying, we want to rehearse alternatives.

An archive of the ephemeral means an archive which maintains the gaps, an archive that can be rewritten, rewritten again and again, an archive in which the (collection / institution) strategies are visible.

We want to understand collecting itself as a process of knowledge and to understand different ways of collecting as mutually complementary.

(Olivia Jaques, 2019)

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PUBLICATIONS

The materials of the think tanks are accessible via the *Integrated Catalogue* (*Integrierter Katalog*) of the Media Library of the HGK FHNW, where they are made permanently accessible and archived:

https://hdl.handle.net/20.500.11806/qr/ade_programm

The symposium *Archives of the Ephemeral* is most extensively documented: All contributions, the audio reflections and the list of the « wild » archives. The video contributions of the symposium were professionally edited by Axel Töpfer.

In order to facilitate further discussions and to show networking structures oriented towards « wild » archive structures, a specific Wiki for PANCH was also developed and set up, which links the results of earlier research and other projects, collections and concepts as well as the contents of the think tanks (incl. the wishes of all think tanks), manifestos and reviews and is constantly growing.

<https://wiki.panch.li/index.php?title=ArchivedesEphemeren>

The concept of the PANCH Wiki, developed in the course of the project, attempts to take the special features of performance art into account in the technological structure as well.

« z. B. Scores, Feminismus, Bewegungsfolge, Tanz... wie bei Martha Rosler: Video « Küchenvokabular » oder wie bei Rosas danst Rosas oder Notizen zu antifaschistischem Ballett »

+

« Einbeziehung von künstlerischer performativer Praxis und Techniken (auch als Mittel der Weiterschreibung) in ein Archiv für Performancekunst. »

+

« Wie kommen möglichst unterschiedliche Dokumente (Artefakte) ins « Archiv » ? »

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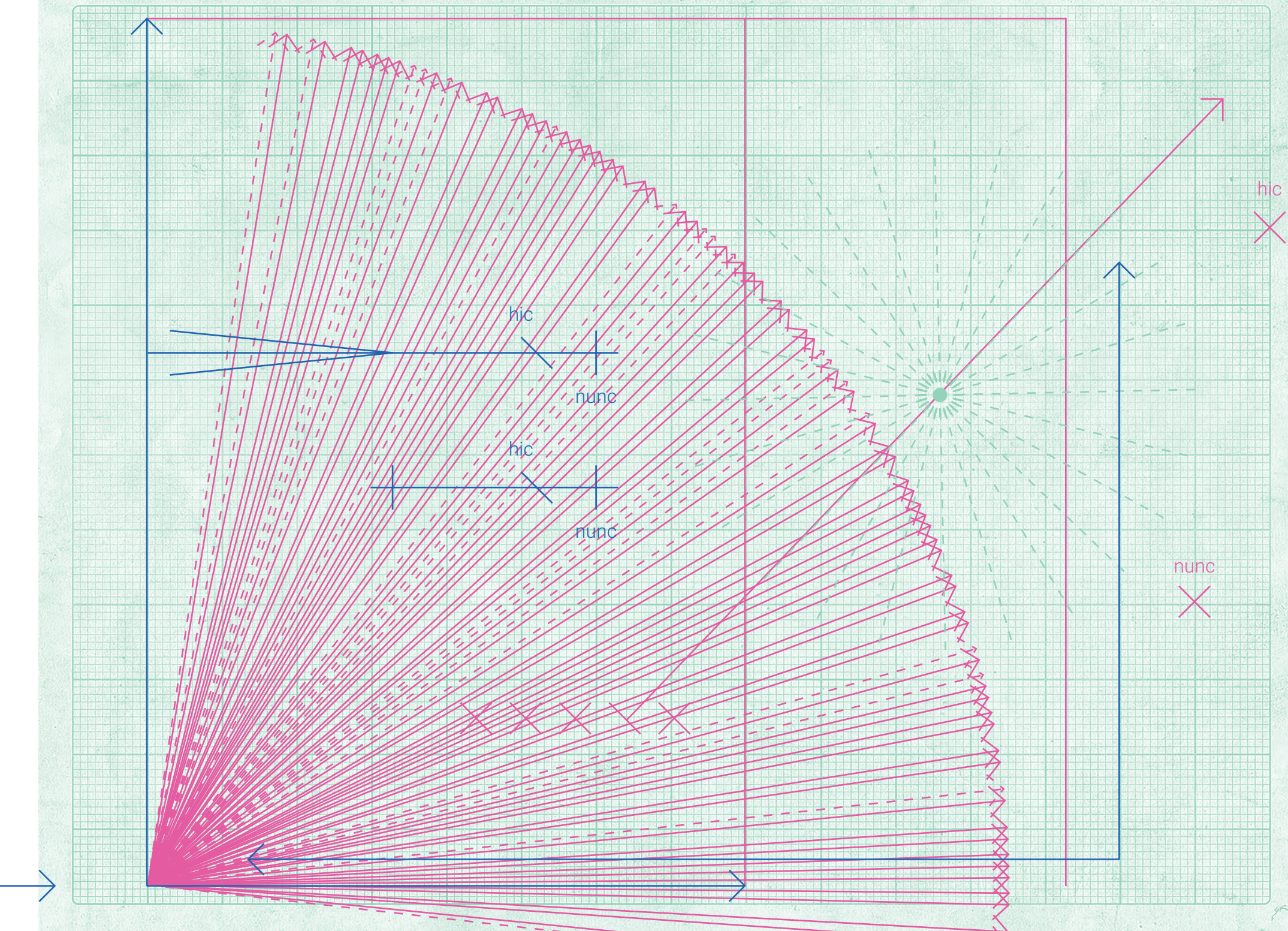
In addition, the speakers have brought the contents and discussions to the outside world by networking their contents on various platforms and drawing attention to the symposium. a few examples are mentioned below:

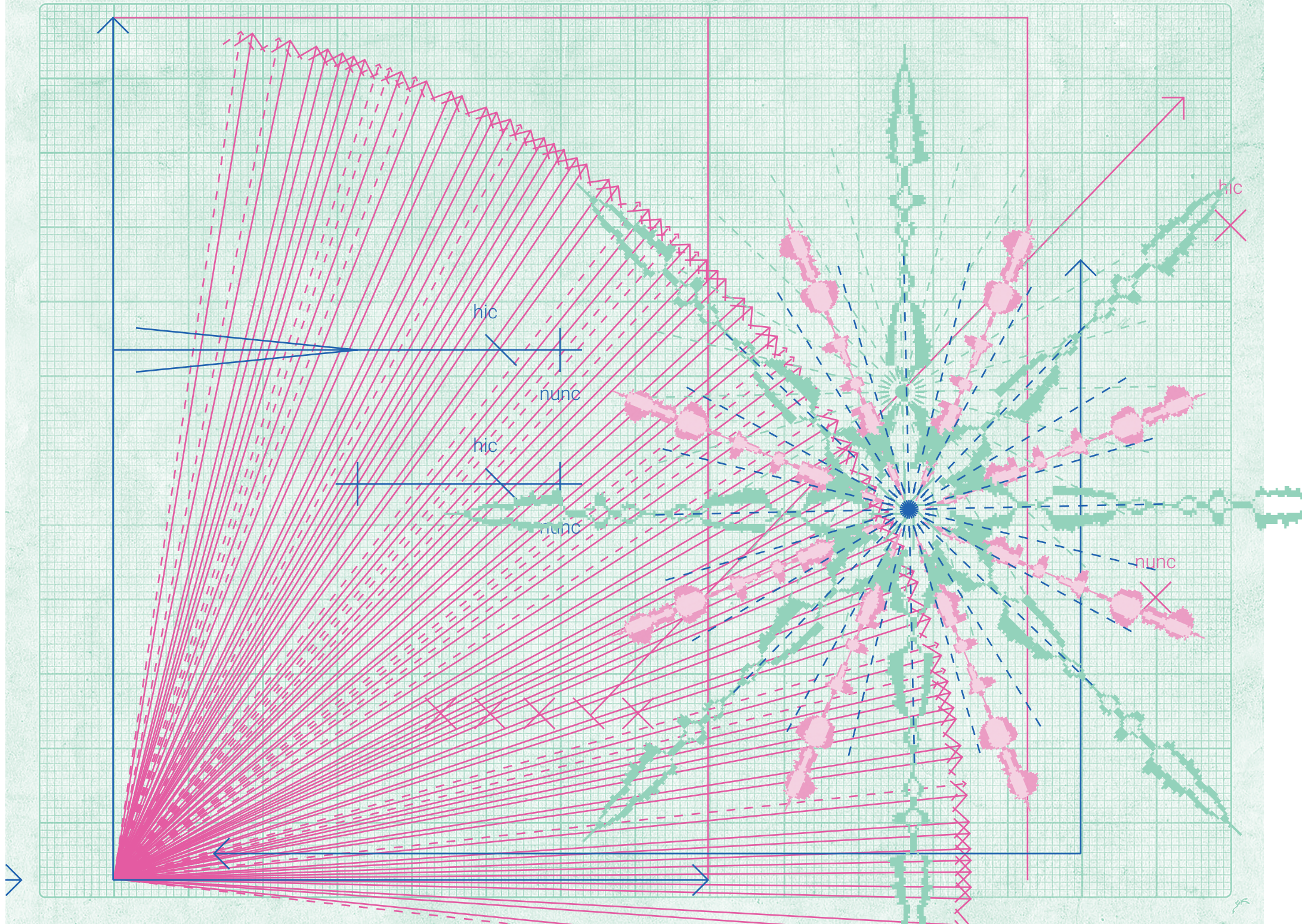
- Roberts, Eleanor (2018), *Live Art and the Archive – Feminist Reconfigurations*. Contribution to the symposium *Archives of the Ephemeral*, Performance Art Network CH (PANCH), Kunstmuseum Bern, November 2018. https://www.academia.edu/38415820/Live_Art_and_the_Archive_-_Feminist_Reconfigurations
- Marlies Surtmann (2019), *Materialitäten des Moments. Potentiale des Körpers als Archiv und Wissensspeicher* In: *Die Restauratorenblätter – Papers in Conservation* Vol. 36, November 2019, Vienna.
- Barbara Büscher: *ARCHIVPROZESSE. Über Logiken des Sammelns von Artefakten aus, über, von Performances*. <https://wiki.panch.li/index.php?title=ARCHIVPROZESSE>

Beyond the dialogical situation of the think tanks, the stimulated debate has inscribed itself in the following publications, among others:

- Grau, Pascale (2019), *Die Performancekunst und ihre Bedingungen für eine Weiterschreibung durch Künstler*innen, Kunstinstitutionen sowie Archive*. In: *Kunstforum International*, Vol.262 (September / October).
- Lurk, Tabea (2019), *Archive des Ephemeren. Denken, Praktizieren, Vernetzen – eine Debatte zur Zugänglichkeit von Performancekunst in der Schweiz. Ein Rückblick auf das Symposium*. In: Kunstmuseum Bern, Dampfzentrale (Ed.): *République Géniale* 17.08. – 11.11.2018. *Dokumentation*. Bern. p. 119–120. https://www.kunstmuseumbern.ch/app/kmb/action/counterproxy/dokumentation-republique-genial_links.pdf?id=1472.
- Maly, Valerian (2019), *Autour de Vaduz, il y a des Suisses. Live Art, Performance Art, et Situations en Suisse*. In: *Art action 1998 - 2018 / Suisse. Rencontre Internationale d'Art Performance*. Les presses du réel (December).
- Von Büren, Margarit (2019). *Archivierung von Performance Kunst: Ein Desiderat mit Potential*. In: *FKW// Zeitschrift für Geschlechterforschung und visuelle Kultur* (December).

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Personal notes: what's next?

« Muss man Datensätze düngen? Und womit? »

+

« Ereignisse und Situationen archivieren/ dokumentieren. »

+

« Transformationsprozesse des Archives vorsehen. »

+

« Wie können Datenbanken erzählen? (Wäre schön, wenn das möglich wäre). »

+

« Einen Plan B (von wegen Kü* & Akademiker*innen) für/ gegen eine Manifestation der existierenden Machtsysteme durch fortführende Elitisierung (Zugänge, Hemmschwelle...) »

INITIATIVES

«WILD» ARCHIVES - FESTIVALS AND INITIATIVES AT THE DENKPOOL IV/SYMPOSIUM (POSTER WALL)

The diversity and potential of «wild» archives on performance art became particularly vivid in the poster wall: 27 initiatives and festivals, most of which were initiated by artists and some of whom have been collecting reference materials, documents and relics of performance art for over 20 years, took part. This reference material was made available for presentation on the walls of the auditorium during the symposium. While the collection descriptions are available online (https://hdl.handle.net/20.500.11806/qr/ade_plakatwand), the diversity becomes visible in the following picture frieze. In addition, the participating «wild» archives are listed in the middle of this publication and act as a transition between the German and English part of this publication.

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«Einen Plan B (von wegen Kii* & Akademiker*innen) für / gegen) eine Manifestation der existierenden Machtssysteme durch forführende Elitisierung (Zugänge, Hemmschwelle...)»

+ «Andere Namen für Performance»

.perf / association, Association What About Performance Art ?

Various locations 2012 - 2016

Points d'impact (Piano Nobile)

Various locations, Geneva 2005 - 2012

Performance – Fenster

Kunsthaus Zofingen, old town Zofingen 2017 - 2019

Bildwechsel Basel Die Digitale See

Basel since 2016

**Kaskadenkondensator – Project Space
For Contemporary and Performance Art**

Basel since 1994

bildwechsel

Umbrella organisation and archive for women / media / culture,
Hamburg and Basel since 1997

DER LÄNGSTE TAG (THE LONGEST DAY).

On 21st of June 16 hours of non-stop open-air performances.
Zurich, 2004 - 2008, 2014 - 2015 and 2017 Bangalore

PPP. Progr Performance Plattform

Bern since 2009

The Gathering

at different locations in Switzerland since 2013

Performance Reihe Neu-Oerlikon

Oerlikerpark, Zurich since 2010

Srinagar Biennale International

Basel / Bangalore since 2018

PANCH (Performance Art Network CH)

Network and association since 2014

Body and Freedom Festival

Biel 2015, Zurich 2018

BONE Performance Art Festival

Bern since 1998

(ort)
Veranstaltungsort für Performance, Emmenbrücke LU seit 2017

PANCH Lupe Luzern: Performance Archäologie
Luzern / Zentralschweiz seit 2017

Performance Chronik Basel
Netzwerk und Publikationen, Basel seit 2006 bis heute

UNWRAP THE PRESENT
PROGR, Bern seit 2013

Kunst der Begegnung
Kaskadenkondensator, Cirkusreflex und Hafenareal,
Basel 2009, 2011, 2013, 2015, 2018

International Performance Art Giswil
Giswil seit 1998 - 2000, 2005 - 2013, 2014 bis heute

ApresPerf
Internet-Plattform für Texte zu aktuellen Performances seit 2014

Schauwerk / Kantonsbibliothek Appenzell Ausserrhodens
Trogen AR 2005 - 2013, aktive Projektphase 2006 - 2011

Schwarze Lade – Black Kit
Archiv zur internationalen Performance Art, Köln seit 1981

performanceABEND
Kunstraum Feiggi, Kriens / LU (1 - 3) und
Kunstraum Dreiviertel, Bern (4) seit 2013

migma Performance
Wechselnde Orte in Luzern
2001 - 2007, 2009 - 2010, 2012 - 2015, 2017

Perform Perform
Schweiz (verschiedene Orte) seit 2016

ACT Performance Festival
Plattform für Kunststudierende in Basel, Bern, Genf, Luzern,
Sierre, Zürich seit 2003 bis heute

Plakatwand: « Wilde » Archive - Festivals und Initiativen
am Denkpool IV / Symposium im Kunstmuseum Bern