



ΚΕΝΤΡΙΚΟ ΠΡΟΓΡΑΜΜΑ
3^Ο ΦΕΣΤΙΒΑΛ ΠΕΡΦΟΡΜΑΝΣ ΘΕΣΣΑΛΟΝΙΚΗΣ

Ημερίδα
ΕΠΡΕΠΕ ΝΑ ΗΣΟΥΝ ΕΚΕΙ:
Τεκμηρίωση, αρχειοθέτηση και επιμέλεια της
performance art.
19.10.2013 / Περίπτερο 6, Ισόγειο-Αίθουσα 6
12:00-16:00

Η ημερίδα θίγει την προνομιακή θέση που κατέχει η παρουσία στη βίωση, την κατανόηση και τον προβληματισμό σχετικά με την performance art. Αυτή η προβληματική ακολουθεί τη συζήτηση που προηγήθηκε για το συσχετισμό της φωτογραφίας με την αλήθεια, την πραγματικότητα και το γεγονός. Πώς αντιμετωπίζεται η ιστορικά προβληματική σχέση performance και προϊόντος υπό το πρίσμα της τεκμηρίωσης της; Από τα «αθώα» χρόνια των λιγοστών ασπρόμαυρων φωτογραφιών μέχρι τον ψηφιακά διευκολυνόμενο καταναγκασμό της καταγραφής των πάντων, πώς έχει μετατοπιστεί αυτή η συζήτηση; Ποιες είναι οι επιπτώσεις αυτής της αλλαγής για την τεκμηρίωση, την αρχειοθέτηση και την επιμέλεια της performance art; Η ημερίδα συγκεντρώνει καλλιτέχνες, ακαδημαϊκούς και επιμελητές της performance art, με σκοπό την ανταλλαγή ιδεών στο πλαίσιο του 3^{ου} Φεστιβάλ Performance Θεσσαλονίκης της 4^{ης} Μπιενάλε Σύγχρονης Τέχνης Θεσσαλονίκης. Η τεκμηρίωση και η αυθεντικότητα, η τεκμηρίωση ως ίχνος ή υπόλειμμα της performance, το αρχείο και η μνήμη, η φωτογραφική performance και οι αναπαραστάσεις παλαιότερων performance είναι από τους βασικούς άξονές της.

Επιστημονικώς υπεύθυνη: Δρ. Αγγελική Αυγητίδου.

PROGRAMME

- 12:00-12:10 **Welcome address.**
Eirini Papakonstantinou, Art Historian-Curator of the 3rd Thessaloniki Performance Festival
- 12:10-12:25 **What happened? Introductory notes.**
Angeliki Avgitiidou
- 12:25-13:25 **The Ghost Time of Transformation.**
Adrian Heathfield
- 13:25-14:05 **Σκέψεις για την performance.**
Δημήτρης Αληθινός / Dimitris Alithinos
- 14:05-14:20 *Break*
- 14:20-15:00 **Becoming an Image.**
Manuel Vason
- 15:00-15:40 **From event to archive and to event again. Re-collecting the 1960s shows 'Bewogen Beweging', 'Dylaby' and 'Op Losse Schroeven'.**
Eva Fotiadi
- 15:40-16:00 *Discussion and conclusions*

Οι ανακοινώσεις θα γίνουν στα αγγλικά, χωρίς διερμηνεία-μετάφραση, πλην αυτής του Δ. Αληθινού.
The speakers will talk in English, with no translation available, except D. Alithinos.

ABSTRACTS

Adrian Heathfield

The Ghost Time of Transformation.

This talk looks at questions of curatorial strategy in relation to performance and dance histories, and their re-activation and alteration through contemporary works. It focuses on what might be at stake, in temporal, experiential and mnemonic terms with new works and exhibitions that take fluid, processual and transformative approaches to the display of performance histories in the present. In particular it examines Moments: A History of Performance in 10 Acts (ZKM, 2012) both in terms of the revival of its constituent works and its curatorial sensibility. What is being re-performed and re-moved here? How might such animations address the powers and operations of the archive, museological display and art historiography? What might these radical approaches have to do with the survival and transmission of some ineffable qualities of performance?

Manuel Vason

Becoming an Image

I see my practice as a constant battle against the impossibility of reaching 'presence'.

For years I have been trying hard to bridge photography and performance, and everyday I live the illusion of having fulfilled my ambition.

In the core of my practice lies an exchange; between myself and another artist, between the work and the viewer.

I see myself reflected in all the artists I have met, collaborated and fallen in love with...Can art be a relationship?

Working with different minds and bodies allows me to discover every day something new about my own mind and body.

I've always wanted to be a sculptor although I've been using photography as my main medium.

Surface is my material.

Surface is my biggest enemy.

Maybe curiosity is eating me up inside, but so far it tastes pretty good.

...

Eva Fotiadi

From event to archive and to event again. Re-collecting the 1960s shows 'Bewogen Beweging', 'Dylaby' and 'Op Losse Schroeven'.

In 2011 the Stedelijk Museum Amsterdam presented the exhibition Recollections in two parts, which 'recollected' the museum's earlier shows Bewogen Beweging (1961), Dyllaby (1962) and Op Losse Schroeven (1969). While they were not presenting either exactly live art, or performance, all three have been crucial in the history of how 1960s art brought live action and interaction into museum galleries. The article discusses the curatorial agendas and strategies in recollecting the exhibition events through archives and collections, and turning them into events again. For Dyllaby and Bewogen Beweging curatorial attention was shown to the interactive and performative character of the historical shows (Recollections I). However the 2011 exhibition itself was a very static presentation of archive materials and memorabilia. To the contrary, while Recollections II about Op Losse Schroeven emphasized its influences on the museum's collection after 1969, the curatorial approach created a quite dynamic and layered experience. (In Performativity in the Gallery. Staging Interactive Encounters, Outi Remes et al. (Eds) Oxford: Peter Lang, autumn 2013).

BIOGRAPHIES

Angeliki Avgitidou is an interdisciplinary artist who practices and writes on performance art and art in public space. She completed her architectural studies in Greece and was awarded an MA and a PhD from Central Saint Martins College. She is Senior Lecturer at the School of Fine and Applied Arts, University of Western Macedonia. She has exhibited and performed at the ICA, the 1st Performance Festival (Thessaloniki) and the the 4th Bienalle of Performance (Chile). She is co-author of «Memory Transference» (cannot not, 2009) and co-editor of «Performance now v.1: Performative Practices in art and actions in situ» (ION, autumn 2013). <http://iamartist.info>

Adrian Heathfield is a writer and curator working across the scenes of live art, performance and dance. He is best known for his books which include: Perform, Repeat, Record: Live Art in History; Out of Now: The Lifeworks of Tehching Hsieh; Live: Art and Performance; Small Acts and Shattered Anatomies. He co-curated the Live Culture events at Tate Modern in 2003 and numerous other durational events in European cities over the last ten years. He is Professor of Performance and Visual Culture at the University of Roehampton, London and Marie Curie International Fellow at Columbia University, New York (2014-15). www.adrianheathfield.net

Dimitris Alithinos was born in Athens in 1945. He studied painting at the Athens School of Fine Arts and at Rome's Academia de Belle Arti, and architecture at the Ecole Spciale d'architecture in Paris. In 1975 he began experimenting with video and other audiovisual media and starts exploring the form of installation. (Biennale de Paris, Expo Arte Bari et.al.) He has had numerous solo exhibitions and has participated in an equal number of group shows in Greece and abroad. His first retrospective exhibition was presented in the Greek National Museum of Contemporary Art in 2013. He has represented Greece at the Paris Biennale (1980), at the Sao Paulo Biennale (1983), at Istanbul Biennale (1989), at the Cairo Biennale (1998) and at the Venice Biennale (1997). He has been invited as an artist/researcher to universities in Europe and the US where he has taught. (Harvard University, Syracuse University-N.Y, Savannah College for Art and Design-Georgia, Academia di Belle Arti – Bologna, et al.) and he has published poems, novels and stories.

Manuel Vason's artistic practice explores the relationship between photography and performance, presence and representation. He considers the capturing of a moment as an act of creation, as a ritual towards the illusion of immortality and as an exchange between who is in front and who is behind the camera. The collaborative nature of his practice shapes a unique hybrid art form and forms new vocabularies. His collaborations to date have become some of the most iconic images of performance and his work has been published and presented internationally.

Eva Fotiadi is a lecturer in Contemporary Art and Theory at the University of Amsterdam and the Gerrit Rietveld Academy Amsterdam. Her interests and publications evolve around ephemeral and participatory art, art in the public domain, socially and politically engaged art, performance, theories of play and games, as well as histories of exhibitions and curating in the 20th century. She has complete her PhD at the University of Amsterdam in 2009 and published it in 2011 under the title *The Game of Participation in Art and the Public Sphere* (Maastricht: Schaker Publishing). At the moment she is co-curating with the artist Nikos Doulos the online platform *Event as Process: Cities in an ongoing state of emergency and the artists' stance*, as part of the 4th Athens Biennial theoretical program.

The 4th Thessaloniki Biennale of Contemporary Art is the second part of a three-part programme that started in 2011. The program is funded under the Regional Operational Program of Macedonia-Thrace 2007-2013, which is co-financed by the European Union (European Regional Development Fund) and Greece. The Biennale is run by the State Museum of Contemporary Art, with the collaboration of the "5 Museums Movement of Thessaloniki". It is supported by the Municipality of Thessaloniki and many local entities and institutions.



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