

International conference in the frame of LIVE ART Festival :

# On the Threshold of Practice:

Reflections on Performance Studies as an Academic Programme

June 2nd-4th 2011

K3 - Center of Choreography / Tanzplan Hamburg

Concept and Organisation:

Gabriele Klein / Bojana Kunst

Dept. of Human Movement / Performance Studies

University of Hamburg

Speakers:

Ric Alshopp, Alice Chauchat, Bojana Cvejić, Kerstin Evert, Adrian Heathfield,

Nikolaus Müller-Schöll, Gabriel Smeets, Mårten Spångberg, Ana Vujanović

## SCHEDULE

### Thursday, June 2nd: PERFORMANCE CREATION

Today, performance is experienced as an experimental and inventive field, which is changing the obvious ways of knowledge and value creation in our society. Contemporary performance is not only related to theory but is also a field for research and investigation. In that sense performance is always challenging existing modes of production and creating possibilities for the new modes of practice. However many problems remained unsolved, especially today when education is increasingly under the burden of effectiveness and rationalisation, and at the same time under the pressure to develop innovative approaches which could successfully compete on the contemporary market. Is it possible to develop appropriate teaching formats, which would follow the specificity of artistic process and enable deeper insights into the dynamic of the performance practice? How can teaching-situations enable experimental and inventive work? How can the methodologies of collaborative and inventive modes of working be strengthened? What would be main common problems of performance studies as an academic discipline and performance as art practice under current economical and political conditions?

**16.30 – 17.00**      **Address of welcome:** Gabriele Klein and Bojana Kunst

**17.00 – 18.00**      **Adrian Heathfield:** Practice thinking (lecture)

**18.00 – 19.00**      **Bojana Cvejić:** A few remarks about currencies and problems in performance education (lecture)

#### Performance program (Live Art Festival Kampnagel)

**20.00**              **Nature Theater of Oklahoma, New York:** Life and Time Episode 2, K2

### Friday, June 3rd: PERFORMANCE PRACTICE AND THEORY

Is it possible to establish education in/about performance as a field of critical practice, which would enable students and scholars to get insights in various conditions of their work? Can this be reached also with theorists and practitioners working close together in the academic fields? How can academic studies of performance relate with other modes of education in performance? What is the goal of critical education in performance, which is constantly finding itself between the undoings of the existent modes of production and preparing of an artist to successfully enter and achieve the visibility in the contemporary cultural production?

**09.30 – 10.30**      **Ana Vujanović:** Critical performance studies - a necessity of having methodology (lecture)

**11.00 – 13.00**      **Positions I.** Thinking through practice (discussion)

Alice Chauchat, Kerstin Evert, Adrian Heathfield, Nikolaus Müller-Schöll, Gabriel Smeets  
moderated by Bojana Cvejić

**13.00 – 14.00**      **Lunch break**

**14.00 – 16.00**      **Positions II.** Research as symptom: methodologies, assessments, outcomes (discussion)

Ric Alshopp, Bojana Cvejić, Gabriele Klein, Mårten Spångberg, Ana Vujanović,  
moderated by Bojana Kunst

**16.30 – 18.00**     **Positions III:** Annika Scharm, Nora Elberfeld, Hannah Wischnewski, Ann-Kathrin Quednau, Birte Heinecke, Jonas Leifert, Juliana Oliveira, Kerstin Pietsch (Discussion organised by students of Performance Studies Hamburg)

**18.00 – 19.00**     **Presentation of Students Work**

### Performance program (Live Art Festival Kampnagel)

**19.30**                **Saša Asentić, Novi Sad** My Private bio-politics, K1

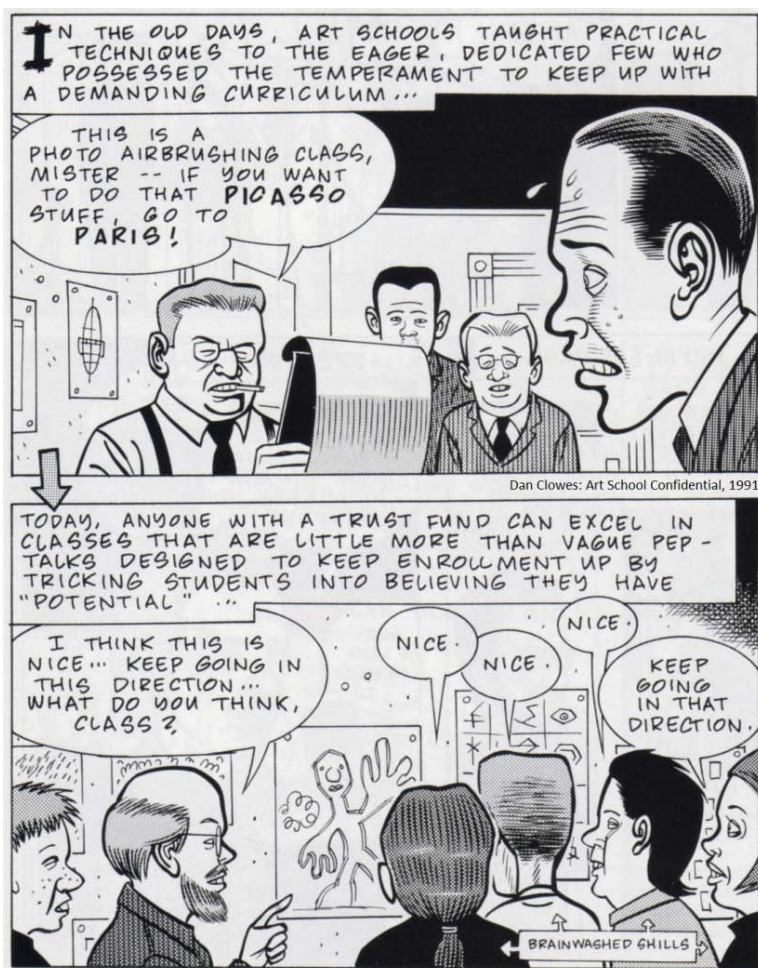
**21.30**                **Ivana Müller, Paris / Amsterdam** 60 minutes of Opportunism, P1

### Saturday, June 4th: PERFORMANCE FORMAT

In the contemporary performance practice there is emphasis on the invention of different formats (lecture performances, discursive situations, immaterial performances, social situations, contemporary art actions, a(r)tivism, mediatised situations) which are addressing current political, social or personal issues. How can the perception between affirmative and critical thinking of performance being trained?

**10.00 – 11.00**     **On the threshold.** Discussion Summary

**11.15 – 14.00**     **Mårten Spångberg** (Lecture workshop)



The conference is open to the public.

Participation is free of charge.

No registration is required.

For further information please contact:

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Dear guests, please don't forget to make your ticket reservation for the LIVE ART Festival shows by your own at:

[www.kampnagel.de](http://www.kampnagel.de)

phone: 040 / 27 09 49 49

mail: [tickets@kampnagel.de](mailto:tickets@kampnagel.de)

The MA program **Performance Studies at the University of Hamburg** is designed as an academic-artistic program. It teaches theoretical and practical aspects of the performing arts and integrated concepts of cultural and social studies, artistic practice and aesthetic education in the fields of performance, theatre, dance and movement. In accordance with a broad understanding of the term Performance that includes acting, staging and theatrical production, the program examines cultural, social and artistic performances in artistic practice and theoretical reflection. **Application deadline** for the term 2011/12 is **31st May 2011!**

## Participants

**Ric Allsopp** is a co-founder and joint editor of *Performance Research*, a quarterly international journal of contemporary performance (London & New York: Routledge, Taylor & Francis). He was an integral part of Dartington College of Arts and taught at the SNDO in Amsterdam during the 1990s. He is currently a Visiting Professor in the new Inter-University Centre for Dance (HZT) at the University of the Arts, Berlin, involved in the development of the Centre and the MA in Solo/Dance/ Authorship. Research interests include contemporary performance practices, the poetics and histories of 'open work', and relations between writing and physical movement. His work has been published in a variety of books and journals including *Frakcija*, *PAJ*, *Tanz-Journal*, and *Theater der Zeit*. He lives between Devon and Prenzlauerberg.

**Alice Chauchat** is choreographer and performer, works mostly in collaboration with other artists. She is currently co-director of Les Laboratoires d'Aubervilliers in Paris. Other activities include artistic assistance, participating in other people's projects, writing, teaching and singing. Founding member of the collective B.D.C. with Tom Plischke, Martin Nachbar and Hendrik Laevens, they created together Events for television (again), *Affects* and *(Re)sort* between 1999 and 2001. 2001 In 2004 she makes *J'aime* together with Anne Juren and in 2005, *Crystall* in collaboration with Alix Eynaudi. 2007 she presented *The breast piece* (praticable) together with Frédéric Gies and *The love piece* with 9 croatian artists.

**Bojana Cvejić** is performance theorist and maker, working in contemporary dance and performance also as dramaturge and performer. She is currently writing a PhD on dance and performance at the Centre for Research in Modern European Philosophy (CRMEP) at Middlesex University in London and teaching at the University of Utrecht. Cvejić has been teaching performance theory and history in P.A.R.T.S. in Brussels. She also has been active in public talks, lectures and teaching in a number of other European educational programmes.

**Adrian Heathfield** is Professor of Performance and Visual Culture at Roehampton, based in the Department of Drama, Theatre and Performance. He is the co-director, with Gavin Butt and Lois Keidan, of *Performance Matters*, a three-year creative research project on the cultural value of performance. Adrian's research on live art and performance spans critical theory, creative and curatorial practice. His work questions the ethics of the encounter between the spectator and the artwork, elaborating its significance through debates on the status of sensory experience within cultural knowledge, the politics of commemoration and shifts in the perception and presentation of mortality.

**Kerstin Evert** is a director K3 – Zentrum für Choreographie | Tanzplan Hamburg (D). From 1997 to 2000, she was a doctoral candidate in the post-graduate program 'Körper-Inszenierungen' at the Freie Universität Berlin and founded the production label 'Stadt Raum Inszenierung' together with Oliver Behnecke (e.g., the festival 'ZeitenWende', Gießen 2000). She works as a lecturer in Berlin, Gießen, Hamburg, and Salzburg, among other places. From 2002 to 2006, Kerstin Evert was a dramaturge at Kampnagel, where she drew up the concept of Tanzplan Hamburg with Edith Boxberger. Since August 2006, she has been the artistic director of K3 – Zentrum für Choreographie | Tanzplan Hamburg at Kampnagel.

**Gabriele Klein** has been Professor for Sociology of Movement, Sports and Dance at the Institute for human movement studies at the University of Hamburg (UHH) since 2002. Her main research areas include Performance Studies, Dance Studies, Dance in popular culture and urban environments, transnationalisation of dance cultures. She was a Guest Professor at the Department for Performance Studies, University of California in Los Angeles, USA, the University in Bern, Switzerland, the "Mozarteum" Salzburg/ Austria, the Smith College (USA), and at the University of Stellenbosch/ South Africa. She is Director of Performance Studies Hamburg, Director of the Institute for human movement studies, a member of the council of the German association for sociology, and a member of the international board of SDHS. Gabriele Klein works in Hamburg and lives in Hamburg and Berlin.

**Bojana Kunst**, is a philosopher and performance theoretician, dramaturge and teacher. She works currently as a DAAD visiting professor at the University of Hamburg Performance Studies). She is a member of the editorial boards of the journals *Amfiteater*, and *Performance Research*. Her essays have appeared in numerous journals and publications and she has thought extensively Europe. For many years she was leading the Seminar for Contemporary Performance in Ljubljana and working with Slovenian publication *Maska*.

**Nikolaus Müller-Schöll** is professor for theatre studies in the German Department of the University of Hamburg and together with Gabriele Klein and Wolfgang Sting director of the master program in Performance Studies. He worked as free lance dramaturg, translator and journalist and taught at different universities in Germany, France, the Netherlands and the U.S. Main fields of interest: theatre studies as critical theory, issues in between theatre, theory and politics as for example the question of alterity, potentiality, the event, the fictioning of the political, representation 'after Auschwitz', the comical as paradigm of the experience of modernity.

**Gabriel Smeets** is an Artistic director of SNDO, the school for new dance development, BA in Choreography in Amsterdam. As a dramaturge he created works with the Dutch theatre company *Paralyse D'Amour*, choreographers Krisztina de Châtel, Nora Heilmann, Pere Faura, performance artist Marina Abramovic, fashion designer Aziz Bekkaoui and theatre director Ibrahim Quraishi. In 2005-2006 Smeets was the guest curator of DTW, a theatre for contemporary dance in New York, where he presented a series of panels on contemporary dance called *Dance Unwrapped*. He worked as a mentor at *DasArts*, the Amsterdam school for advanced research on theatre and dance where he, in close collaboration with Ibrahim Quraishi, developed the semesters block called *The Political Body*. He works and lives in Amsterdam.

**Mårten Spångberg** is performance related artist living and working in Stockholm. The solo *Powered by Emotion* (2003) for himself has become a modern classic. A thorough focus on concept in pieces such as "Avantgarde" (99), "Recent Works" (00), "All All..." (02) and "Artists'-talk" (02), has transformed into a stronger focus on the dancing body and the production of experience starting with "Powered by Emotion" and later with "Heja Sverige" (05), "After Sade" (06), "Slowfall" (08) and the ballet performance *DARK* (09). He has thorough experience in teaching both theory and practice among other places P.A.R.T.S., Ex.e.r.ce, *ImpulsTanz*, Univ. of Theater Stockholm. He is since 2008 director for the MA program in choreography at the Univ. of Dance in Stockholm.

**Ana Vujanović** (Belgrade 1975; based in Berlin/Paris/Belgrade) is a freelance worker – theorist, writer, lecturer, dramaturge, organizer – in contemporary performing arts and culture. Ph.D. in Theatre Studies. Editor of *TkH* journal for performing arts theory, and a member of editorial collective of *TkH* platform, Belgrade ([www.tkh-generator.net](http://www.tkh-generator.net)); from 2010 in residence in Paris, working at *les Laboratoires d'Aubervilliers*. Her particular commitment is empowering the independent scenes in Belgrade, Yugoslavia, and also in Europe. Publishes regularly in journals and anthologies. Author of the books: *Destroying Performance Signifiers*, *An Introduction to Performance Studies* with A. Jovičević, and *DOXICID*.