

# *Performance and Contemporary Art History: Mapping a Critical Subject, Medium, and Method in a Transdisciplinary Field*

Organized by Prof. Dr. Lisa Beißwanger, University of Koblenz, and Dr. Lisa Moravec,  
Academy of Fine Arts Vienna

Academy of Fine Arts Vienna, Sitzungssaal  
Schillerplatz 3, 1010 Wien

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## **Thursday, 5 November 2026**

### **9:00–9:45**

*Registration and Welcome Coffee*

### **9:45–10:00**

Lisa Beißwanger & Lisa Moravec: *Welcome and Introduction*

### **10:00–11:15**

#### **Panel 1: (Inter-)Disciplinary Entanglements / The Art Historian is Present**

Moderation: Lisa Beißwanger

Adam Czirak, University of Vienna

*Denkfiguren der Performance: Performance-theoretische Konzepte in der Kunstgeschichte*

Sophie Delpoux, Université Paris 1 Panthéon-Sorbonne (HICSA)

*Remain Alert: How Performance Shapes its Historian*

Clara Wörsdörfer, Johannes Gutenberg University Mainz / University of Koblenz

*Bloß ein Fingerzeig? Notes on Ekphrasis and Performance*

### **11:15–11:45**

Coffee Break

### **11:45–13:00 Uhr**

#### **Panel 2: Economies of Performance**

Moderation: Sabeth Buchmann

Kirsten Maar, Freie Universität Berlin

*Choreographing Practices of the Not-Yet*

Rachel Mader & Siri Peyer, Lucerne School of Design, Film and Art  
*Economics of Performance Art*

Storm Møller Madsen & Elias Ståhl, University of Copenhagen & University of Basel  
*A Trans Body at Work in the Art Institution*

13:00–14:30

Lunch Break

14:30–15:30

**Keynote I**

Moderation: Lisa Moravec

Christian Grüny, University of Music and Performing Arts Stuttgart  
*Regarding Bodies: Starting Points, Intersections, Divergences in Performance*

15:30–15:45

Coffee Break

15:45–17:00

**Panel 3: Politics of Performance**

Moderation: Shirin Graf

Johanna Hilari, University of Bern  
*Choreography and Performance: The Relation of Migration and Body Techniques*

Rachel Augusto, Academy of Fine Arts Vienna  
*The Tide Is Full: Performativity, Necropolitics and the Living Archive of Resistance*

Lora Sariaslan, Utrecht University  
*Embodied Cartographies: Performing Mobility and Belonging in Vienna*

17:00–17:15

Coffee Break

17:15–18:30

**Panel 4: Bodily Matters and the Digital Realm**

Moderator: Lisa Moravec

Sonya Merutka, Princeton University  
*Rephotography as Performance Archaeology: Ana Mendieta's Site-Specificity*

René G. Cepeda, New Media Caucus  
*Performance in a Digital World*

Hyeji Nam, Academy of Fine Arts Vienna  
*MANSHIN: Ritual Mobility and the Post-Digital Body*

19:30

Conference Dinner

Café Rüdigerhof, Hamburgerstraße 20, 1050 Wien

## Friday, 6 November 2026

10:00–11:15

**Panel 5: Archives and the Canon**

Moderation: Felicitas Thun-Hohenstein

Małgorzata Kaźmierczak, University of National Education Commission, Kraków  
*Cycles of Resistance: Performance Art in South America and Eastern Europe during the Times of Political Transformation*

Isabella Kraye, University of Zurich  
*Under the Radar? Methods and Practices of Artistically Accumulated Performance Art Archives: The Black Kit / Die Schwarze Lade, Germany (1981–)*

Josephine Leask, Royal Central School of Speech Drama (University of London)  
*Framing New Dance Magazine: Experimental Dance, Feminist Print culture and Criticism*

11:15–11:30

Coffee Break

11:30–12:30

**Keynote II**

Moderation: Lisa Beißwanger

Barbara Clausen, Université du Québec à Montréal (UQAM) / Städelschule Frankfurt  
*\_structural\_flex\_: Exhibiting Tanya Lukin Linklater at the Portikus Frankfurt*

12:30–13:45 Uhr

Lunch Break

**13:45–15:00**

**Panel 6: Institutions and the Audience**

Moderation: Lisa Beißwanger

Linus Gratte, Centre Pompidou, Paris

*“I am ashamed of these young people, but most of all I’m ashamed of myself”: Channeling Public Participation and Protest in Centre Pompidou’s Performance Program of the Late 1970s*

Emmanuel Cohen, The New School | Parsons Paris

*Disordering Creation: on Claire Bishop’s Grey Zone and its Limits*

Jana Bernhardt, University of Münster

*Unwelcome Guests: Rethinking Participation Through the Politics of Hospitality*

**15:00–15:15**

Raphael Sbrzesny, Hochschule für Musik Basel FHNW

*What Remained of the Second Body*

**- a performative intervention -**

15:15–15:30

Coffee Break

**15:30–16:45**

**Panel 7: Performance Intermedia**

Moderation: Lisa Moravec

Rike Zöllner, Offenbach University of Art and Design

*From Body to Garment: Tracing the Agency of Costume in Performance Art*

Dominik Eckel, Heidelberg University

*Performative Make-up: Drag as a Connecting Point Between Painting, Performance, and Art History*

Alexandra Kolb, University of Roehampton, London

*Choreographing inflatables: Pneumatic objects in contemporary visual arts and dance*

**16:45**

**Final Discussion**

**18:30**

**- Complementary Event -**

**Book Launch: Gina Pane. Actions Through Time**

Sophie Delpeux, Alice Maude-Roxby with Stefanie Seibold

Galerie Krinzinger, Seilerstätte 16 Mezzanin 1010 Wien, Austria

*Gina Pane: actions through time*: a book launch and presentation by Sophie Delpeux and Alice Maude-Roxby. The event is co-organised by Stefanie Seibold, who is a key contributor within the book, and takes place at Galerie Krinzinger. The gallery's founding director Ursula Krinzinger played a pivotal role in the career of Gina Pane through presenting her actions and works in Austria since the 1970s.

During the 1970s Gina Pane (1939-1990, Italy/France) was well known for a series of live actions that took place in domestic spaces and galleries in Europe. Pane's actions were meticulously orchestrated to communicate viscerally and visually, often putting her body at risk and marking an indelible exchange between herself and the viewer.

Our anthology is the result of three years of close collaboration- our aim being both to show evolution in the perception of Gina Pane's actions over the fifty years since the live performances took place, and the extreme diversity within that perception. Alongside writings and interviews by Gina Pane, the anthology includes multiple perspectives from writers, to historians, from curators and exhibition producers to artists who witnessed the actions in the 1970s, to those re-encountering the works through re-enactments in the present. Many of the documents in the book are translated and published in English for the first time thus making Gina Pane's work accessible to a wider audience worldwide. Our ambition with this Routledge publication is to make it clear that Gina Pane's actions were addressed to the collective and that a collective is necessary to take them on.

The event includes a slide presentation with time for q&a, followed by a drinks reception.