

International Conference

Performance and Contemporary

Art History:

Mapping
a

and
in a

Critical Subject,
Medium,
Method
Transdisciplinary
Field

Organized by

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

05.–06.
Nov 26

Academy
of Fine Arts
Vienna

Sitzungssaal, Schillerplatz 1, 1010 Vienna

INTRODUCTION

Art history has long maintained an ambivalent relationship with performance. As an ephemeral, body- and time-based practice—emerging in the late 1950s and including forms such as New Dance, Body and Action Art, Performance Art, participatory or activist performances—contemporary performance continues to elude its categorization. This provokes us to reflect on and expand art history's established methods and canons.

The conference approaches performance by looking beyond the disciplinary position of the visual arts, whose genealogies have primarily focused on objects and images. It brings together contributions situated in art history, theatre, and dance studies which explore understudied and new subjects or methodological foci. Over two days, the event will provide insights into contemporary forms of performance from the late 20th and 21st centuries that respond to art's increasing situatedness within the neoliberal logics of reproduction and visibility, as well as the oft-cited multiple crises of the twenty-first century.

THURSDAY, 05 NOV 2026

09:00–09:45

Registration and welcome coffee

9:45–10:00

Dr. Johan F. Hartle
Rector of Academy of Fine Arts Vienna
Welcome

Lisa Beißwanger & Lisa Moravec
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 Delpeux

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

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 1

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**

MODERATION
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 (for Speakers)
Café Rüdigerhof, Hamburgerstraße 20, 1050 Wien

FRIDAY, 06 NOV 2026

10:00–11:15

Panel 5:

**Archives and
the Canon**

MODERATION
FELICITAS THUN-HOHENSTEIN

Małgorzata Kaźmierczak
University of National Education Commission, Krakow
*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 2

MODERATION
LISA BEIßWANGER

Barbara Clausen
Université du Québec à Montréal / Städelschule Frankfurt
*_structural_flex_: Exhibiting Tanya Lukin
Linklater at the Portikus Frankfurt*

12:30–13:45

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

Basel Academy of Music | FHNW

What Remained of the Second Body
- a performative intervention -

15:15–15:30

Coffee Break

15:30–17:00

Panel 7:

**Performance
Intermedia**

MODERATION
LISA MORAVEC

Franziska Solte

Humboldt-Universität zu Berlin

Performing the Artwork as Code: Guy de Cointet and Art Historiographies of the 1970s

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*

17:00

Final Discussion

18:30
Complementary Event

Sophie Delpoux, Alice Maude-Roxby
with Stefanie Seibold

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

Galerie Krinzinger, Seilerstätte 16 Mezzanin
1010 Wien, Austria

