## 9/MEDIA – PERFORMANCE – MEMORY
### 3rd Czech – German symposium

The symposium is organized by Masaryk University (Brno), University of Music and Theatre "Felix Mendelssohn Bartholdy" (Leipzig), and The House of Arts (Brno).

The symposium will be held in Brno, Czech Republic **October 13 - 15 2011.**
Main conference building will be
**The House of Arts**
Malinovského nám. 2, 602 00 Brno
GPS 49°11'46.541"N, 16°36'52.933"E

## Program

## Thursday
## October 13

## Memory – Performance
### 14.00 – 17.00

14.00 – 14.40
**Barbara Büscher**  (Leipzig/Cologne)
*Transformations: Performance – Media – Archive*

### Abstract
A remarkable number of exhibitions and performances in recent years have dealt with recalling and revisiting the performative arts of the 1960s and 1970s. They indicate a newly heightened interest in the historicity of these artworks and ask how access to this history can be gained.

While on the one hand exhibitions and re-enactments signify the institutionalisation and preserving of past events as well as their exploitation on the art market, their renewed staging and contextualisation also constitute new forms of appropriation. They represent a fluid approach to archives. They make the question of the nature of the artefacts on which old and new accounts of performances and their histories are based newly relevant and examine their readability in new contexts. The traces of performances are perceived as medial transformations and the technical, aesthetic and discursive circumstances under which they take place must be considered.

Introducing some of the recent exhibitions and reenactments dealing with the history of performance art and dance (f.e. MOVE.Choreographing You London/ Munich / Dusseldorf 2010-11; Art Lies and Videotape Liverpool 2003; Marina Abramovic Seven Easy Pieces New York 2005), the lecture will focus on aspects of media transformations and the readability of the artefacts which transform historical events and actions in accessible information. References will be made to the discourse on ephemerality and disappearance as ontological aspects of performance.

### CV

Barbara Büscher is professor of media studies / intermediality at the Academy of Music and Theatre Leipzig. She has published numerous essays on independent theatre, postdramatic live art, performance theory and media art, art and technology. Since 2009 her research focuses on questions of historiography of performance and media art and on performance / performing archives. She is copublisher of the online journal MAP – media / archive / performance (www.perfomap.de/current ). The second edition "Decisions and Appearance" includes her contribution on intermedia and performance in GDR. Since 2007, she cooperates with Jana Horakova in media and performance research projects.


14.40 – 15.20
**Jana Horáková** (Brno)
*Aura of Remembering*

### Abstract

"What served in place of the photograph, before the camera's invention? The expected answer is the engraving, the drawing, the painting. The more revealing answer might be: memory. What photographs do out there in space was previously done with reflection."

John Berger: About Looking, 1980.


In my presentation, I follow ways of transposition and appropriation of Benjamin's notions, "reproduction" and especially "aura", in the new media discourse.  The way, Walter Benjamin's concepts are transposed into the new media discourse will be illustrated on the problem of translation understood as a result of relocation and on characteristic of digital media memory, which replaces historical knowledge and awareness.
Despite of Benjamin's opinion, I claim that aura of work of art hasn't disappeared even in the situation, when categories as "original"  and "copy" lost their relevance in the digital media age, but it has transformed itself and became part of new creative praxes as e.g. reenactments.
I deal with explanation of aura, which Benjamin offered in his *On Some Motifs in Baudelaire* (1939). In the text, he defines aura in close relation with memory, recollection, remembrance, and especially with "memoire involuntaire".  Thus I interpret concept of aura not so much as a quality of certain media or artifacts, but as an ability, or disability to have an auratic experience. The video made by Michael Bielicky, *Crossings: The Last Passage of Walter Benjamin* (2000) is an example of media art, which is based on referring to the meaning of the auratic experience of reenactment, to the cult of remembering in which the aura hides itself.

### CV

Jana Horakova (born 1971) is an associate professor of Theory of interactive media at Musicology department Faculty of Arts Masaryk University, Brno. She studied Theatre studies at Charles University in Prague and Masaryk University in Brno and Media studies at University of Lapland, Finland. She focuses on media art and performance art historical and theoretical interrelations and on robotic art (Book: Robot as Robot, KLP: Prague 2011). She met with Barbara Büscher on the first Media-Performance symposium (Goethe-Institute, Prague 2005) and since that they continue cooperation in research of media and performance relations: E.g. They organized Czech-German symposium Media-Performance 2 on ´ephemerality´ (Dům pánů z Kunštátu, Brno 2007) and they are co-editors of Czech-German publication:

Imaginary Spaces: Raum/Prostor – Medien /Média – Performance/Performance, KLP: Prague 2008).

## Coffee break: 15.20 – 16.00

16.00 – 16.40
**Barbora Klímová** (Brno)

*Beyond Representable.*
*Non-institutionalized culture of the 1970s–80s in a dialogue and private archives*

### Abstract
The symposium contribution will introduce specific layers of the 1970s–80s personalities private archives, examined from the perspective of the contemporary author in the form of intergenerational dialogue, collaboration, presentation, reconstruction.

### CV
Barbora Klimova (born 1977) studied the Faculty of Fine Arts, Brno University of Technology (1998–2004) and the Higher Institute for Fine Arts, Antwerp (2004–2006). Through her projects she experimentally explores aspects of the locally defined cultural history. In the center of her attention is long-term the period of 1970s–80s in Czechoslovakia, influenced by the social and political situation. Currently she deals with non-institucionalized culture of this period, phenomenons at the edge of art and private spheres. The research derives from private archives of 1970s–80s personalities and from intergenerational dialogue and cooperation with these authors. Her work takes a form of a creative, research and communication oriented program in Tranzitdisplay, Prague and in other places. She works out the topic also within the PhD study at The Academy of Fine Arts in Bratislava (2011–2013). In parallel she also devotes to diverse artistic and curatorial activities, which she presents within the exhibitions in the Czech Republic and abroad. From 2011 she teaches at the Environment studio, Faculty of Fine Arts, Brno University of Technology.

16.40 – 17.20
**Julia Kläring – Andrea Salzmann** (Vienna)

*Performing Memory – 37 Years Too Late*
### Abstract
The presentation reviews the long-term research *Performing Memory* around the relation of performance art to various kind of documents and artists practices to re-use and modify documents, to examine and to interpret histories within their performative work. The project took on different formats, according to space and media. One question led the two researchers (Julia Kläring and Virginie Bobin): what are the specific means of performance as a mediation tool for history?

The case example *37 Years Too Late* will be shown by means of 'real' and 'fictitious' records, documents and testimonies. In four stages Kläring and Salzmann created an unconventional volume of material around a performance by Gina Pane, which nowadays is canonized and historicized in the art history books. Their strategy included dubious giving of evidence, even pure fiction, based on very serious and detailed research.

CV
Julia Kläring and Andrea Salzmann are working together since 2010. Together they conceived the 4-part project 37 Years Too Late, which deals with the documentation, adaptation and further development of Gina Pane's Self-Portrait(s) from 1973. The project's parts were shown at: FormContent, London; Kunstraum Niederoesterreich, Vienna; FLATZ Museum, Dornbirn; Brut Koproduktionshaus, Vienna.
Andrea Salzmann (born 1979 in Bregenz) is a performer and photographer in the field of performance art. As a freelance dramaturge, she works for Doris Uhlich et al. Salzmann first studied photography and later graduated in theatre, film and media sciences at the University Vienna. 2011 she receives the Start-Stipendium for video and digital media, a grant by the Austrian Ministry of Cultural Affairs.
Julia Kläring (born 1978 in Vienna) is visual artist, performer, freelance curator, cartoonist and videographer. She recently curated the Performing Memory symposium at Kunstraum Niederoesterreich, Vienna and We Don't Record Flowers, Said The Geographer at bétonsalon Paris. She teaches Drawing Comics at the Academy of Fine Arts Vienna (Institute for Education in the Arts). 2012 she receives the National Grant for Visual Arts, a grant by the Austrian Ministry for Cultural Affairs.
Kläring and Salzmann live and work mainly in Vienna.


**Dinner break**

20.00          Performance:

# Handa Gote
## *Pan Roman /Mr. Roman*

Performers: Ježek, Freundl, Procházka
Lenghs: 55 minut
First production: 2009


The performance on the life of Mr. Roman. Moments from his life were recorded on the 8  mm   format in a DIY     way. These eight film rolls showing the life of an unknown family      became one  of the           film materials        used in the previous work on the piece EKRAN. This           homemade  film  is  now  being used as a      central material in a project named Mr.  ROMAN.

http://www.jedefrau.org/handa-gote/pan-roman/
http://vimeo.com/20637422


# Friday
# October 14

# The Art of Memory

10.00 – 10.40
**Peter Matussek** (Siegen)
### *The Return of the Memory Theatres in the Digital Age*
**Abstract:**
They had fallen into oblivion for centuries but now they appear more up-to-date than ever: the Memory Theatres from the 16th and 17th century. Their attempts to revitalize the scholastically stifled memory culture of the Middle Ages and to counteract the sensory deprivation of the dawning age of print are rediscovered by information designers and artists who develop strategies

of staging data as an alternative to storing them like dead objects.

The lecture will discuss the Memory Theatres of Giulio Camillo (1480–1544) and Robert Fludd (1574–1637) under three different aspects: a magic, an encyclopedic and an inventive one. It will be shown that both the magical and encyclopaedic aspects cannot be transferred into the digital era because the metaphysics of a closed and centralistic cosmology that are presumed by them are no longer valid in any way. Therefore attempts to digitally adapt these arrangements are at best parodies of the original intentions – yet they occur in great numbers. They prove themselves to be rather a compensatory symptom than a cure for the digitally hypertrophied memory.

The inventive moment on the other hand can certainly be actualised when one transports the visual strategies by which the historic Memory Theatres stimulated the imagination of their visitors to the technologies of today. In this respect there are remarkable examples of computer art that could be directive for future models of visualising and staging information. They give examples of how to oppose the static model of 'storage and retrieval' with performative ways of knowledge presentation.

## CV:

Chair (W3) for Media Aesthetics at the University of Siegen (since 2008). 1992–93: Fellow at the Insititute for Advanced Study in the Humanities (Essen). 1994–99: Assistant professor at the Department for Cultural Science of the Humboldt University (Berlin). 1999–2001: Head of the DFG project "Computer as Theater of Memory" (FU/HU Berlin). 2001–03: Professor for Multimedia Production at the University of Siegen. 2003–08: Professor for New German Literature and Media Culture Studies at the Heinrich Heine University Düsseldorf. Guest professor in Korea (2003), Japan (2006), Indonesia (2010), and China (2010).

10.40 – 11.20
**Tomáš Dvořák** (Prague)
*Science and the Art of Memory*

## Abstract

The ancient art of memory was based on associations between patterns or structures of images and a body of information in need of organization. This mnemonic skill was mainly used for oratorical purposes, however, it also implied certain structure of knowledge and a way of understanding the world. The memory practices have considerably developed over centuries and become technological; the paper will describe several examples used in modern sciences and analyze the links between them and the paradigms of cultural understanding and methods of interpretation.

## CV

Tomáš Dvořák, Ph.D. is a research assistant at the Institute of Philosophy of the Czech Academy of Sciences. He focuses on the philosophy and history of science and philosophy and history of media and their interrelations.

**Lunch break: 11.20 – 14.00**

14.00 – 14.40
**Johannes Ulrich Schneider** (Leipzig)
*The Invention of the Printed Page as a Memory Aid*

## Abstract

Printing books became very quickly, already in the 15th century, an aesthetic challenge: How to put text on a page in a way to let the reader get its message? What use can be made of images? Until recently, the printed page was a major medium which organized texts and structured the reading process. When we think memories, we still think pages, books and libraries: how come? Examples from the early days of printing show how pages are articulating and storing texts at the same time, giving books a double life: closed                                  or                                  open.

## CV

Ulrich Johannes Schneider is a historian of knowledge and a specialist on Michel Foucault. After studies in Frankfurt, Paris, London, and Los Angeles, he published articles and books mainly on the history of philosophy and modern French thought. He translated Leibniz and Deleuze into German. Since 2006, he is the director of Leipzig University Library, curating books exhibitions in Wolfenbüttel, Leipzig, New York, and Houston. He is a professor of philosophy at the Institute for Cultural Studies at Leipzig University.

14.40 – 15.20
**Zuzana Husárová** (Brno/Bratislava)
**Talking with *Sentences***

## Abstract

The talk examines the experimental work Sentences by Robert Grenier. This piece holds a rather unique position in the history of the American literature – it was printed on index cards in only 200 printouts and there exists now also its internet version. The form of Sentences and the text itself invite to interpret the piece as narrator's associations, memories, flashes of thoughts as well as the capturing of the events happening outside his mind and even through the chains of significations that offer, as Grenier writes "the range of possibilities in actual existence". The piece refers to the associative mind model by its textual qualities – fragmentary character, memory-like content, personal tone and autobiographical form. It also links with the concept "oral consciousness" by the text's minimalism (that encourages being spoken, sung, re-read) and by the bird-shape of the box (bird as a metaphor of freedom, singing). Grenier, member of the Language Poetry group, focuses on the language itself as well as on its reference to the world. By driving attention to the common language and thus to the common experience, we could say that he tries to capture the fascinating moment of existing, the essence of Dasein.

## CV

Zuzana Husárová is a Slovak academic, postdoc researcher and author interested in experimenting with language, media and interactivity. She holds a Ph.D. in Literary Science, teaches mostly American literature in Bratislava at Comenius University and Electronic literature in Brno at Masaryk University. She participates on Slovak grant on electronic literature research, likes to play with digital musical toys, human voices and sound, is a member of Habitat – streaming series. From January until May 2011, she conducted her research as a Fulbright scholar at Writing and Humanistic Studies at MIT in Cambridge, USA.

Website: http://zuz.husarova.net/
Website of Media Projects: http://www.delezu.net/

16.00 – 16.40
Petr Šourek (Prague)
### Pockets of Memory - Pockets of Re(si)stance

## Abstract

Marshall McLuhan: „All media are extensions of some human faculty – psychic or physical. The wheel is an extension of the foot. The book is an extension of the eye... Clothing, an extension of the skin... Electric circuitry, an extension of the central nervous system." Does it really make any sense to heap up this sort of arbitrary hook-ups to rather overloaded human body (that for no explicit reason still occupies a central position in this game of extension)? Well, it certainly does not. At least until we look back at a less electric but more systemic hook-up of European metaphysics. Let's examine once deconstructed subordination of writing to speech. Surprising as it may be, it is not the much cherished human faculty of speech which occupies that very central position in the best tradition of Western logocentrism. The speech is a mere substitute for memory and wisdom administered perorally by Saussure Pharmacy. The Memory occupies a place of a smart villain of logocracy. The writing is meant to be an extension of memory. The memory seems to play an essential role in relation between the speaking father and his writing son. Perhaps less surprisingly, she is a woman. Anyway, she happens to be widowed more often than not. What's worse, she tends to be marsupial rather than mammal in her habits. Memories fill up folds of togas; they seize any medium soaking into porous body tissues. Memories choose pockets for place of residence and pockets of memory eventually become pockets of resistance.

## CV

Petr Sourek (born 1749 in Prague) is a philosopher, translator, art and theater critic, theater director and writer. He studied philosophy, classics in Prague and Berlin, drama in Athens and new media at Georgia Tech in Atlanta, USA. He lectures history of theatre and multimedia. He regularly writes for Czech media and translates from both ancient and modern languages. In his critical writings he reflects upon contemporary forms of crossover and devised theatre with a special emphasis on the role of technology and science in history of performing arts. His theories test the significance of connections between technology, art and science in the history of ideas. His dramatic work focuses on street performances, public space events and interventions.

19.30        Presentation and projection:
## Viera Čákanyová
### Alda

Viera Čákanyová / Czech Republic / 52 min

The story of Mrs. O., suffering from Alzheimer's type of dementia, is told through a    combination of documentary film footage and her own video journals. The handy digital    camera serves Mrs. O. to record instructions for different daily activities, memories, thoughts    and commentaries on various events, trying naively to print herselfs into the medium of film        for  further  reference  in  the  memory-less future. Through an individual story of a gradual  memory  loss  film  reflects  the attitude of the post communist society towards its recent  history.

## Saturday
## October 15

## Mechanisms of Remembering and Forgetting

10.00 – 10.40
**Christine Rahn** (Brno/Leipzig)
*Performing the Archive. The Overlapping of Archive Material in the Work of Lutz Dammbeck*

### Abstract
"I am an assembler" - that's how the film-maker and media artist Lutz Dammbeck (*1948, Leipzig) describes his method. In his performances, the so-called "Mediencollagen (media collages)", that he presented mainly in the underground scenes of the GDR in the 1980s, he combines media artifacts - image, sound and text - out of Germany's contemporary history and cultural heritage. The lecture attempts to introduce the intermedia interactions of Dammbeck's quotation system, based on his last installation referring to the media collages: "Materiallager (material storage)", presented on the occasion of the Leipzig show "40jahrevideokunst.de: Revision DDR (40yearsvideoart.de: Revision GDR)". Examples of striking motives are analysed to show the clash of memory figures generated within the different German ideologies and myths.

### CV
Born in 1980, graduated in art history, cultural sciences and journalism at University of Leipzig in 2008 (master thesis about Lutz Dammbeck's media collages in the GDR art scene, Prof. Barbara Lange/Tübingen), research interests and lectures about media arts in the socialistic Europe.
Since 2004 freelancing for various art institutions, many times e.g. for Gallery Jocelyn Wolff (Paris); initiator of the residency programme BLUMEN in 2006, since 2008 cooperating with Kunstverein Leipzig and most recently establishing the network United Residencies (Leipzig); since August 2011 Robert Bosch Cultural Manager at the Brno House of Arts.

10.40 – 11.20
**Francis Hunger** (Leipzig)
*The 20th century – An assembly line century*
### Abstact

Francis Hunger's installations and performances The Setun Conspiracy (2005-2008), History Exhaustion (2009), Choir of the dead space travelers (2010), Song for Henry Ford (2011) deal with the third industrial revolution, namely the all immersing computing technology, its actors, structures and developments. Hunger tells individual, fictional stories intertwining with larger narrations of history and society using a diverse set of newer and older media. http://www.irmielin.org

## CV

Leipzig based artist Francis Hunger deals with the intersection of technology and society in regards to questions of a critique of the political economy and gender-issues using installations and performances. His works address history in Eastern and Western Europe of the last century, or as he calls it, „the formation of Fordism". www.irmielin.org


11.20 – 12.00
**Radim Hladík** (Prague)
*Film, the past, and the debate over historiophoty*
## Abstract

„Historiophoty" was a term coined by Hayden White in course of the polemics over the possibility of visual representation of history in cinema. In the wake of this debate, many studies of historical films have been carried out that were inspired by the „historiophotical" approach. In my contribution, I want to focus on the two fundamental epistemological assumptions that inform this approach and argue that the position of historical film between the past and its visual representation can be better accounted for in the conceptual register of social memory.

## CV

Radim Hladík is a PhD. candidate in Sociology at Charles University in Prague and a researcher at the Institute of Philosophy of the Academy of Sciences of the Czech Republic. He teaches on film and social memory at the Film and Television School of the Academy of Performing Arts in Prague. He also works as an editor of the Theory of Science journal. In 2009-2010, he was a Fulbright visiting student researcher at the Department of Sociology at Columbia University in the City of New York. His research interests encompass sociology of culture, social memory, post-socialism, and media.


*The End of the symposium.*

Organizors and guarantors of the symposium program:
Prof. Dr. Barbara Büscher
    University of Music and Theatre "Felix Mendelssohn Bartholdy" (Leipzig).
Doc. Mgr. Jana Horáková, Ph.D.
    Masaryk University (Brno).
Mgr. Barbora Šedivá, Ph.D.
    The House of Arts (Brno).
With help of Christine Rahn (Brno/Leipzig)

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