



A SWISS STUDY ROOM GUIDE

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A STUDY ROOM GUIDE ON SWISS LIVE ART
BY ANDREA SAEMANN AND MADELEINE AMSLER 2021

As part of the continuous development of the Study Room we regularly commission artists and thinkers to write personal Study Room Guides on specific themes.

The idea is to help navigate Study Room users through the resource, enable them to experience the materials in a new way and highlight materials that they may not have otherwise come across.

All Study Room Guides are available to view in our Study Room, or can be viewed and/or downloaded directly from their Study Room catalogue entry.

Please note that materials in the Study Room are continually being acquired and updated. For details of related titles acquired since the publication of this guide search the online Study Room catalogue with relevant keywords and use the advance search function to further search by category and date.

This Study Room Guide on Swiss Live Art was commissioned and produced as part of a 2018-2021 collaboration between LADA and Pro Helvetia, the Swiss Arts Council, to raise the profile of Swiss Live Art in the UK and contribute to the development of exchanges and collaborations between artists and promoters in the UK and Switzerland.

LADA commissioned the artists/curators Andrea Saemann and Madeleine Amsler to create the guide, which takes the form of two essays on/about Andrea and Madeleines' respective histories and work within the Swiss performance scene, an interview with them both conducted by the UK writer Mary Paterson, and a list of key resources on Swiss Live Art held or acquired by LADA in its Study Room, alongside the artists' recommendations of other resources to research.

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A SWISS STUDY ROOM GUIDE

WITH TEXTS BY MADELEINE AMSLER,
MARY PATERSON, ANDREA SAEMANN

BASED ON TALKS AND LIVE OR
ZOOM INTERVIEWS IN 2020



Live Art
Development
Agency

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1. INTRODUCTION

by Madeleine Amsler and Andrea Saemann

Our aim in compiling this Study Room Guide was to include as many histories of the Swiss performance art scenes as possible. Aware we would inevitably be missing some key aspects of these histories, we decided to approach this venture in two main parts: one is based on interviews, the other on lists.

For the latter, we included a list of places and venues to check out in Switzerland and a list of recommended publications in French, English and German.

Furthermore, PANCH – the Swiss performance art network – was asked in 2018 to compose «the Swiss list», which collects national facts and figures across the performance art scenes. We decided to attach it as a valuable resource.

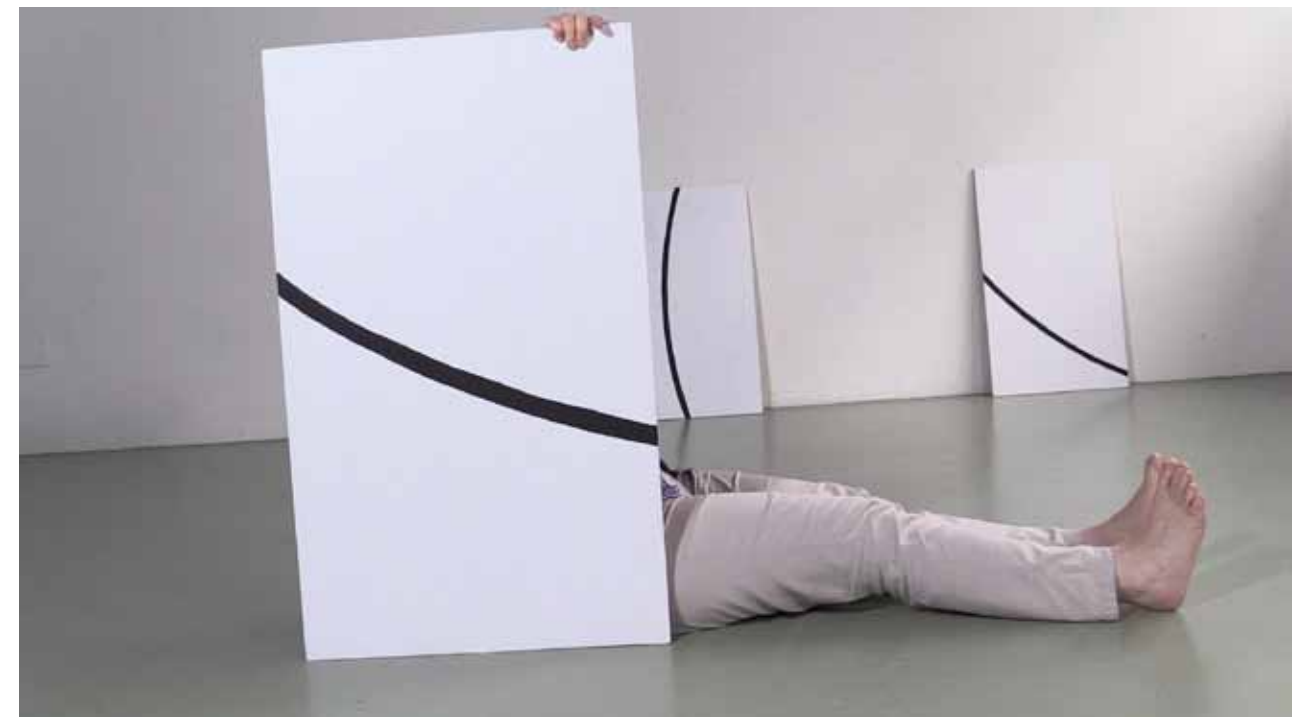
In Switzerland, cultural scenes are very often grouped around a language, and this is the case with performance art. Since Andrea works and lives in the German part of Switzerland and Madeleine in the French part, the interviews focus respectively on these two language areas. We interviewed and questioned one another, then each tried to write about the other as performance art spectator, maker and curator. We wish to give you an insight into different perspectives on performance art, into specific encounters and fields of action involving performance art and the performative in Switzerland.

Regarding the different scenes, one could say that...

... in German-speaking Switzerland most performance art festivals were initiated by artists. Heinrich Lüber and his team launched two major editions of the Performance Index in Basel in 1995 and 1999. Together with Muda Mathis and others, they founded the ACT – platform for art students at Swiss universities in 2003. In 1998 Norbert Klassen founded the BONE Festival in Bern and Monika Günther and Ruedi Schill the International Performance Art Giswil in the canton of Obwalden. In Basel, the artist-run Kaskadenkondensator space was founded and, since 1998, includes questions of performance art and its archiving among its objectives.

... in French-speaking Switzerland the initiatives and platforms for performance art are very often initiated by curators. The scene in general is much more permeable: many festivals and institutions (theatres and museums for example) are multidisciplinary and show dance, theatre and music pieces along with performance art. The boundaries of the genre are defined differently.

We would like to thank Lois Keidan, Megan Vaughan and the team at LADA for the invitation to write this guide, Mary Paterson for her contribution as the outside eye, and all the artists for their willingness to donate their publications for the Study Room!



2. MADELEINE AMSLER AND ANDREA SAEMANN IN CONVERSATION WITH MARY PATERSON

Introduction

In November 2020, Madeleine Amsler, Andrea Saemann and Mary Paterson met online to talk about performance art in Switzerland. During a wide-ranging conversation they talked about the histories and futures of performance art in Switzerland, the communities that sustain it, and the regional differences that exist across the country.

Amsler and Saemann are both organisers and curators of performance art in Switzerland. Their respective careers contain significant points of crossover – for instance, Amsler now runs the Swiss Performance Art Award, which Saemann set up and managed from 2011 to 2017.¹ But they also work in very different contexts and with different methods. Amsler lives in French-speaking Geneva, while Saemann lives in German-speaking Basel – language-regions with different cultural histories and orientations. And while Amsler has a background in art history and pedagogy, Saemann’s roots lie in art practice and activism.

The UK-based writer Mary Paterson joined their conversation as an outsider to the Swiss performance art scenes. The following article is written by her.

Histories and Roots

“I am so happy to read about performance artists who were working here in the 1970s!” says Saemann. She is describing a recent rash of books published about the Swiss performance art scene over the last fifty years. For a long time, the canon of performance art available in Switzerland (and across most of the world) has concentrated on a group of North American artists of the 60s and 70s – iconic names like Carolee Schneemann, Chris Burden, or Marina Abramovic (although European artists Ulrike Rosenbach and VALIE EXPORT have their roles, too). But now histories are being opened up, and Saemann describes how you can read, for example, about the connections between feminist artists forged around the theatre group *Frauenrakete* and the exhibition *Frauen sehen Frauen* in 1970s’ Zurich,² while Timothy Leary (the American writer and proponent of psychedelics) hung out with Manon (the influential and pioneering Swiss performance artist).³ This example alone makes explicit the role of Swiss art in twentieth-century counter-culture, and maps some of the reciprocal relationships of ideas travelling across the Atlantic.

This new curiosity about historical, Swiss networks of performance art and influence responds, Saemann says, to a growing public interest in the subject matter. But the histories that are being uncovered are also catalysts for contemporary connections. Sometimes these connections are created between people and the legacies of artists working in their own cities.⁴ Sometimes these connections arise between people disputing a history that does not ring true. For example, Saemann describes her response to the *Performance Process* exhibition at Basel’s Tinguely Museum (2017 – 2018), which presented a story of Swiss performance art from 1960 to the present day. “I was happy that this institution came to my hometown,” she says, “so that I could not look away, and subsequently got angry.” Her anger took the form of conversations with the curators about their curatorial process, and with other artists about where they felt the exhibition failed – people who were left out, or processes and ideas that were ignored. A collaboration between the art space *Kaskadenkondensator* Basel,⁵ *PANCH – Performance Art Network CH* (co-founded by Saemann in 2014)⁶ and *Performance Chronik Basel*⁷ published a response in the form of a «brochure» imitating the graphic design of the official leaflet accompanying the *Performance Process* exhibition.⁸ The collaborators distributed this alternative brochure at the entrance to

the museum. A next step might be to collectively think about performance art histories and the ways they can be experienced within the format of a museum exhibition.

Crucially, then, even historical inaccuracies or disputes can have a productive effect on the artists that are implicated. The question is no longer: is there a history of Swiss performance art? But: what are the histories of Swiss performance art, who tells them, and how are they told?

This commitment to shared storytelling is also a thread that runs through Amsler’s work. As a student, she discovered performance art through the North American canon, rather than direct encounters with a local scene. As a result, she says, her journey as a curator and a teacher has always been involved in making performance art more visible and more accessible – through programming in a variety of public spaces, for example, by ensuring artists have the technical resources to show their work, and by teaching performance to her fine art students as one of the many disciplines at their disposal. Nowadays, she says, young artists and students in Geneva tend not to feel that American performance history dominates their landscape. Ironically, however, this may be due to a general lack of art historical knowledge (which is taught less and less in art schools), rather than a conscious liberation from the weight of the past. Nevertheless, young artists and students rely on their networks and peers for ideas and feedback. Here, just like in Basel, performance art is not a product but a set of relations.

Publics and Communities

The relationships that support performance art do not only drive the work, of course, but also the audience and the publics for that work. “When Pascale Grau and I started organising performance art in the 90s,” says Saemann, “we always made sure that *resonance* was a part of it.” She means that she did not simply aim to programme art but also to have conversations about it afterwards, to watch the ripple effect of its ideas. Over time, these conversations became really interesting and more diverse in format, involving writing as well as talking, and opening up to audiences alongside artists. Saemann describes a model used at *International Performance Art Giswil*, an annual festival that takes place in the Swiss mountains, in which artists and audience members are formed into peer groups who “live the day of *Giswil*” together.

But Saemann also wonders about the efficacy of broadening the conversation. “I still find it quite hard,” she says, “to reach a wider audience, who is keen to delve into the thinking behind the work, rather than pass judgements on whether or not they liked it.

Similarly, Amsler describes how important it is for audiences of performance art to have some experience and familiarity with the scene. For this to happen, people need to be able to see performance art regularly, to get to know its languages and its techniques, to accrue the knowledge that will inspire their curiosity. Unfortunately, in Geneva, Amsler says, most performance art is shown in festivals that take place just once a year. As a result the “cosmos” of people who come comprises artists, programmers or other kinds of professional audience members; local people or lay audiences tend to stay away.

In this way, the performance art scene in Switzerland encounters the same paradox that haunts performance art everywhere: on one hand, it is an immediate, often unrepeatable, raw and transparent form of communication; on the other hand, it is difficult for many people to understand. There are ways around this, says Amsler. The Arsenic – Centre d’art scénique contemporain in Lausanne,⁹ for example, programmes performance art alongside film and experimental theatre, drawing in new audiences for each art form. But, she points out, this kind of approach can only be sustained with the time and resources of an entire institution – the audience trusts the venue, which is what makes them willing to trust the work.

Perhaps the accessibility of performance art is not dependent on the induction of its audience members into an educated community, but rather on their identity as a community – any community – at all. Saemann’s experiences as an artist span at least two, distinct audience groups. She frequently works in a feminist, activist context – for example at the cabaret evenings hosted by the performance groups Les Reines Prochaines¹⁰ and Evi, Nic & C. And she regularly performs in clearly demarcated art spaces and festivals. In the latter, the audience is likely to be knowledgeable about the kind of art they will encounter, and to place it in a context of wider art history. But in the former, Saemann’s work resonates because “they feel like I am one of them.”

At the cabaret nights, Saemann performs in a three-minute slot that might easily be occupied by a stand-up comedian or a singer. Nevertheless, in this un-specialised setting, she feels connected to her audience. “Because I use language, people can understand me. And because they can understand me, they can grasp something of their reality.” These audience members are already part of a community of interest (feminism/ activism), and as she performs, Saemann becomes (more) involved in this community, too: “I am speaking to that counter-culture, or that not-quite-at-ease-culture,” she says.

Indeed, this concept of an engaged, if not necessarily informed, audience also appeals to Amsler. It is not a problem, she says, for performance art audiences to be small. “We don’t need to be on a Disney level [in order] to be recognised.”

Could it be this feeling of community that makes it possible for the audience to connect to the rawness of performance art, to appreciate its immediacy and its message? Or perhaps the trust engendered in a community is simply what enables ideas to flow between everyone involved – Saemann describes how performing in activist contexts is infused with mutual feelings of recognition, purpose and care: “I feel like my presentation is a contribution to something.”

Platforms and Places

What, then, is involved in developing these communities of interest and kindred spirits?

For Amsler, it has been important to create a regular platform for performance art that gives visibility to the art form, and which ensures it has the space and the resources that artists need. One of the reasons she set up *.perf* with Marie-Eve Knoerle is “because we were a bit tired [of the way] that performance art was used in exhibition openings, used [only] in certain moments” – in other words, treated like an adjunct to the main event, rather than a focus in itself.

Saemann agrees. In Basel, she says, performance art started to gain a monthly platform in 1998, at Kaskadenkondensator. “This was the first stage: to open up performance and say, ‘it is happening’.” But, twenty years on, there is a different imperative – not only to present performance art but also to think about its pasts and its futures, its processes of survival. As a model of solidarity and community, PANCH exemplifies this change. It was formed in 2013 in response to what Saemann sees as the influence of international art-stars like Hans Ulrich Obrist, Klaus Biesenbach and Marina Abramović, who nurture a trend to “customise performance art into an exhibition framework.”¹¹ Typically, this involves large-scale, repeatable events that attract big ticket prices and nice-looking photos. “That changed the spirit of it,” she says. “So we felt like we wanted to say something else about performance art; about a different flow of performance art that doesn’t want to perpetuate [itself] in that way.”

And while this origin story is a response to external forces, what Saemann most values about PANCH is the community of ‘we’ that it creates from the inside. With PANCH, she says, “we have a tool where a single person can say ‘we.’ Everybody can try saying ‘we’.”

What enables that ‘we’ to happen?

“A certain feeling of an embedded ‘me’” says Saemann.

And who is the ‘we’ that is invoked in this speech act?

“I have no idea! I just say it. I say it as an offer to others, to see who feels and wants to become a part of that ‘we’, a collective statement, an action, a form of research. Or I join others and become part of their intention.”

This, then, is a community of interest that is made and remade (or, potentially, unmade) by every one of its 100 members, in the acts of performance making. Performance making, in this context, includes thinking about how performance art is made, spoken about, remembered, recorded and disseminated.

There is a fundamental relationship here between the inside and the outside – a balance between being open to the outside world, and being grounded in your own practice and ideas. Saemann says that PANCH is one of the most important contexts of her working life. The other one is Tischgespräche (Table Talks), a group of women artists who have been meeting every month since 1998, when they wrote the *First Manifesto of Highly Regarded Women Artists*.¹² She describes these long-term relationships as if they are the seed beds for the rest of her work. “It gives sense,” she says of the practice of regular meetings and ongoing conversations. The result is as “an endogenous way of staging things,” in which, “you do not work to become a star acknowledged by an outside world, but you celebrate the inside, and the people present with you. You give a platform to your peers and celebrate being in this specific group.”

While PANCH is not limited to Basel – both its members and its events are often located elsewhere – it feels like it’s part of Swiss-German culture as opposed to Swiss-French. There is not a lot of exchange between the regions, due in part to language barriers and in part to cultural ones. For Amsler, who has been working in the French-speaking part of Switzerland for twenty years, her professional “family” is not contained within performance art, but spread across contemporary dance and theatre. Cultural exchange takes place with her colleagues in Geneva, Lausanne, and in France. And although she describes a less developed performance art scene than the one Saemann is a part of, Amsler is deeply engaged in embedding performance art into the life of her city. She programmes work in public spaces as well as white cube galleries, in university rooms as well as museum halls. Her vision is for performance art to be a regular, well resourced, part of the cultural landscape. Perhaps, then, the communities for performance art in Geneva have the potential to be different to those in Basel: its audiences might become less heavily identified with making art; or its artists might rub up closely with (or against) other art forms.

The Future

We ended our conversation by thinking about the future. What do Amsler and Saemann hope for performance art in Switzerland in the years to come?

Saemann hopes that “it keeps the diversity” of the field – the breadth of the art form and all its possibilities. For this to happen, she would like to see funding bodies and cultural institutions supporting spontaneous events, as well as the long processes involved in

performance making, in growing communities and building networks. All this would nurture “the singularity of performance art” – by which Saemann means not only the ideas and the effects that make performance art different, but also its literal singularity: that it is a relationship with a moment, not an art object that can be repackaged or reperformed.

Amsler, meanwhile, has “a wish for the whole art scene.” As the world recovers, economically and culturally, from the pandemic, she hopes that “the importance of culture is acknowledged. That there is a space for reflection.” Like so many of us, she longs to return to the excitement and the unpredictability of the live moment. “I hope we are not obliged to this online stuff forever. ...I hope that we can gather again in real life.”

1. Swiss Performance Art Award <http://performanceartaward.ch/en/> (accessed 9th March 2021)
2. *Frauen sehen Frauen* (‘Women see Women), Ausstellung 1975. The name ‘Frauenrakete’ translates into English as ‘women’s rocket’.
3. See for example:
Bice Curiger, Stefan Zweifel eds., *Ausbruch & Rausch. Frauen Kunst Punk 1975–1980* (Edition Patrick Frey; Zürich, 2020)
Sabine Gebhardt Fink, Muda Mathis, Margarit von Büren, eds., *Aufzeichnen und Erinnern. Performance Chronik Basel (1987–2006)* (Diaphanes Verlag; Zürich/Berlin, 2016)
Elisabeth Jobin, Yann Chateigné, eds., *Almanach Ecart. Une archive collective, 1969–2019* (nouvelle edition: HEAD – Genève / art&fiction; Lausanne, 2020)
Simone Koller, Mara Züst, eds., *Doris Stauffer: A Monograph* (Scheidegger & Spiess; Zurich, 2015)
Manon, *Feathers*, (English edition; Edition Patrick Frey; Zürich, 2020)
4. See for example:
Lionel Bovier, Christophe Cherix, eds., *Ecart, Genève 1969–1982* (Walther Koenig, 2019)
Sabine Gebhardt Fink, Muda Mathis, Margarit von Büren, eds., *Floating Gaps. Performance Chronik Basel (1968-1986)* (Diaphanes Verlag; Zürich/Berlin, 2011)
Gisela Hochuli, Konrad Tobler, eds., *Berner Almanach. Band 6-Performance* (Edition Atelier; Bern, 2012)
5. www.kasko.ch (accessed 9th March 2021)
6. www.panch.li (accessed 9th March 2021)
7. www.performancechronikbasel.ch (accessed 9th March 2021)
8. https://panch.li/v2_19/wp-content/uploads/2019/03/Performance-Art-Roll-On_2018.pdf (accessed 9th March 2021)
9. <https://arsenic.ch> (accessed 9th March 2021)
10. <http://www.reinesprochaines.ch> (accessed 9th March 2021)
11. See for instance:
Marina Abramović. The Artist Is Present, curated by Klaus Biesenbach, MoMA, 2010
xy Rooms, a series of group exhibitions curated by Hans Ulrich Obrist and Klaus Biesenbach, 2011-2015 (e.g. *14 Rooms*, Art Basel, 2014)
12. http://www.xcult.org/ateliers/atelier1/erstes.manifest/index_e.html (accessed 9th March 2021)

3. ANDREA SAEMANN – BETWEEN SPECTATING AND PERFORMING

written by Madeleine Amsler based on interviews on performance art
on 23 January 2020 and 26 August 2020

Art circles and their floating clouds

Performance art in Switzerland is composed of several ‘families’ determined by region and/or generation. Hence the first question put to Andrea Saemann is about her own performance art family.

Andrea’s ‘art family’ came together in 1996-1999, when she returned to Switzerland after finishing art school in Hamburg. It included people and places like the Kaskadenkondensator Basel, the artist Chris Regn as a central present/absent figure, as well as the participants in the ‘Tischgespräche’¹, a group of women artists from the fields of graphic design, painting, drawing, music and performance art. This constellation grew out of the ‘First Manifesto of Highly Regarded Women Artists’ (1998)² and continues to exist to the present day, working on art projects in very different combinations, planning group activities or just coming together for the monthly gatherings.

The activists of PANCH – the Performance Art Netzwerk CH³ – formed a second cloud of sorts around the inner circle of her ‘art family’. PANCH became a registered association in 2014 following the ‘Konzil’ (2013), an interview marathon during which participants from the performance art scenes in Switzerland were questioned by Chris and Andrea on the state of performance art. This network spread widely, geographically speaking, and new contacts were made or intensified, among others with Dorothea Schürch, Monica Klingler, Gisela Hochuli, Judith Huber, Dorothea Rust. According to Andrea, it is a passionate group, which means that work relations grew into friendships and opened up to wider networks.

Within PANCH, ties are also being formed about questions of structure: how one can organise within the performance art scenes; the necessity to self-organise without waiting for institutions or ‘taking things in hand’ without becoming an institution oneself. The advantages of an established network are evident: the artists can work together in varying combinations, the related approaches nourish each other, energy can be bundled, and this over a long period of time. The thing, however, is to be honest with one another and welcome differences.

Feminist perspectives are central for the ‘Tischgespräche’ as well as in PANCH, and they also had influenced Andrea’s work since the ‘80s, when she encountered the rituals and research on patriarchy by Heide Göttner-Abendroth, the book ‘Gyn/Ecology: The Metaethics of Radical Feminism’ (1978) by Mary Daly, or the musical narratives of Laurie Anderson and Anne Clarke. At that time, Andrea had been very preoccupied with the body, did a lot of drawings and worshipped Miriam Cahn, whose drawings were more about movement/performance than about line itself. In 1989, she felt for the first time the desire to go on stage, together with Pascale Grau and the words of Gertrude Stein, spoken and written.

Bridging Generations

Asked to which art scenes Andrea thought she belonged, which points of reference might be important, she said that she came from the generation that ‘did everything by itself’. The focus was on the experience of the moment, the wish to surrender to the moment. Something that is less often the case today, where the performer is not necessarily the artist herself. Andrea also underscored the fact that she spoke off the cuff, not from texts: she

presents content, not pre-formulated sentences. The spoken word plays an important part in her work as a whole, and she likes to hear writers talk about their writing. She is inspired by Gertrude Stein, Ernst Jandl and lectures by poets. Other roots of experimentation come from Neue Deutsche Welle, Punk and the spirit of the '80s. Today, she finds the theoretical approach of Claire Bishop fascinating, especially the figure of the spectator.

In the nineties, Andrea became acquainted with artists from Black Market International and Fluxus. Invited by Bérard/Josipovic and Boris Nieslony, she took part in the 'International Performance Art Conference' at the Kunsthhaus Glarus, where she performed in a polar bear costume. Andrea also remembers her encounter with the Fluxus artist Ben Patterson, whose work she got to know when he was a visiting professor at the art academy in Hamburg. She compares Fluxus scores to 'ice skating acts, traveling well, functioning perfectly in intercultural and cross-linguistic areas, as well as being easy to handle' and emphasizes their playful character, the lifestyle, the closeness to actions and objects of everyday life. All these qualities were very appealing to her as was the humour of B. J. Blume, Andrea's professor at the art academy in Hamburg. Through Marina Abramović, who was the director of her senior project in Hamburg, Andrea found clarity about not being attracted to extremes. She would not want to focus on going to the edge or withstanding and overcoming pain in her own work. These were the figures who marked her training as an artist and on whose shoulders she stood when she returned to Switzerland.

A few years later, in 2002-2012, Andrea was involved in another bridge between generations of performance artists: Together with Chris Regn and Katrin Grögel she realised the 'Performance Saga' project, a series of interviews with American and European women pioneers of performance art⁴. She then translated these experiences into a series of performances of her own. In this period, Andrea also came into contact with a younger generation of Swiss performance artists. As a workshop director in Yan Duyvendak's class at the HEAD in Geneva in 2009, she met artists like Martina-Sofie Wildberger, Thomas Köppel, Nina Langensand and Pamina da Coulon.

Today, she finds it difficult to think and talk in terms of generations. There have always been artists across generations who work with the same kind of forces. Artists from an older generation that continue to interest her are people like Esther Ferrer, Joan Jonas, Carolee Schneemann and Stuart Brisley.

Curatorial activity of a performance artist

Andrea's activity as curator and organiser expanded her artistic practice in another way. For example, her engagement as a founder and coordinator of the Swiss Performance Art Award, a work through which she met many people who broadened her outlook, without closing her in. Questions like how, what and where does one deal with performance art? put her view of things into perspective.

In her activity as curator of the International Performance Art Giswil Andrea set different regional accents every year. During preparatory research trips, for example to Poland, Norway, or Portugal, she let herself be led by people and artists, followed them and in this way got to know the regions indirectly. The selection of artists to be invited was often a matter of chance; the important thing was to travel on site first, and then go on to do online research.

How does curating enrich her own performance art? For Andrea, themes and issues she wanted to address in her performances could crystallise more clearly through curating. An example for this: for her, the placing (or not-placing) of the public is a major concern, since she considers it as a central conceptual element in performances. Sometimes lack of clarity or confusion are deliberately desired, so that one has to look for the performer in

the space. With deliberate placing comes the possibility of acoustic understanding, or not understanding, intimacy, distance or mood (whispering). It is about recognizing a specific relationship, about having to approach and look more closely at what is going on, or having a non-verbal level suddenly becoming important. In her own performances, where acoustic understanding is usually central, clear spatial placement is a major consideration.

Where does Andrea look at performance art in Switzerland? She still refers to the Romandie as a blind spot. The interview project ,perf en bref'⁵, through which she was able to discover the summer festival far° in Nyon, was exciting, but exceptional as a collaboration beyond the language boundaries. The Longest Day in Zurich, the festivals in Oerlikon or St. Gallen showed her how public space is becoming increasingly important. Or how songs and musical aspects have become central to many works like in 'Let's Sing Arbeiter*in'⁶ performed in 2019 by 'Les Reines Prochaines and Friends'⁷ at Kaserne Basel.

1. 'Tischgespräche' (table talks) exists since 2002 as a loose group of women artists and art coordinators. Presently attended by Nicole Boillat, Monika Dillier, Lena Eriksson, Lisa Fuchs, Iris Ganz, Martina Gmür, Fränzi Madörin, Muda Mathis, Barbara Naegelin, Chris Regn, Dagmar Reichert, Andrea Saemann, Sus Zwick.

2. ,Erstes Manifest grosser und angesehener Künstlerinnen': <http://www.xcult.org/erstes.manifest/> (accessed 17th March 2021)

3. <http://www.panch.li> (accessed 17th March 2021)

4. Performance Saga | Interviews – Performances – Events, also a DVD-Edition with 8 video interviews with American and European women pioneers of performance art (Esther Ferrer, Valie Export, Monika Günther, Carolee Schneemann, Ulrike Rosenbach, Joan Jonas, Martha Rosler, Alison Knowles), <http://www.performancesaga.ch> (accessed 17th March 2021)

5. Link to the organiser: <https://far-nyon.ch/en/festival/section-edition/programme-en-2019/perf-en-bref-en.html> (accessed 17th March 2021)

6. Link to the organiser: https://www.kaserne-basel.ch/de/spielplan/let-s-sing-arbeiterin/24-01-2019_20-00, Link to the video: <https://vimeo.com/314973998> (accessed 17th March 2021)

7. Les Reines Prochaines and Friends* are Les Reines Prochaines: Fränzi Madörin, Muda Mathis and Sus Zwick, and the Friends*: Chris Regn, Marcel Schwald and Sibylle Aeberli, Sibylle Hauert, David Kerman, Lukas Acton, Dorothea Schürch, Chris Hunter. <https://reinesandfriends.ch> (accessed 17th March 2021).

4. MADELEINE AMSLER — RANGE OF RECEPTION

written by Andrea Saemann based on an interview on performance art on 23 January 2020

Middle to end of the 90s in Zurich

Madeleine Amsler grew up in the canton of Aargau. After a commercial apprenticeship, with a stopover in Geneva, she started taking evening courses for a higher school certificate and lived in Zurich.

Zurich in those days, especially in the squatter scene, was characterized by a lot of open spaces and a certain spontaneity. People could meet in various temporary bars and art installations, in the occupied houses near Stauffacher Square or the University of Zurich.

Madeleine often went to the theatre. The annual Festival Theaterspektakel was an important event, but for a student the tickets were rather expensive. At the Schauspielhaus you could get last-minute tickets at a discount; the seats were not good, but at least you got in. Those were the days of Marthaler and Schlingensiefel, who set off an initial spark in her, putting her in contact with a more direct form of theatre. Questions arose, such as how does one bring ‘reality/actuality’ into it and how does one deal with it? What does it mean? How does one put it on the stage? What could be ‘reality’ on stage?

Studying art history

Going to the theatre was always a central concern. It was the counterpart to her study of the history of art — first in Zurich, then in Geneva — in which, unfortunately, performance art was not an issue. ‘The focus of the teaching in Geneva was on the internal decoding of the image, not so much on the context, which interested me much more’. In retrospect, performance art seems to have been the logical connection between her interests in art history and theatre. She loves theatre as a space, as a possibility to sit in a room with ideas — but not as an academic discipline. She also became interested in performance art because, at the time, it was the least male-canonized art form in the history of art.

This appealed to her. As did performance being part of an artwork that also calls on other fields of the visual arts for its formulation. Concepts like ‘besides’, ‘also’, ‘in between’, seemed to be relevant.

Strong impressions

She was drawn to the art of the 70s, to conceptual art, to feminist art, to texts, to the performances of Valie Export, especially those involving public space.

Art space Forde

Together with Véronique Yersin and Laurence Schmidlin, in 2008-2010 Madeleine Amsler worked as a curator at Forde, a space for art initiated by artists and curators that was established in 1994 at the Usine in Geneva. As she put it, at Forde she curated ‘seriously’ for the first time. A three-part series of performative events in January 2009 was titled ‘In Between’ and classically conceived in a transdisciplinary format. ‘In Between’ was also supposed to shed light on the intermedial field. In a ‘wild mix’, people from the worlds of theatre and music were invited and stage productions, games and music performances were shown. This was followed up in May 2009 by ‘Performances en Mai’, a programme in public space with four performances by Katja Schenker from Zurich, Shahram Entekhabi

from Berlin, Perrine Ploneis & Caroline Teillier from France, and Céline Boucher & Nicolas Gerber from Canada and Switzerland. In January 2010, in collaboration with the Théâtre de l’Usine and the Cinéma Sputnik, the two curators animated all three floors of the Usine. The ‘Festival Particules’ showed works by Urnamo, Saskia Edens & Daniel Buess, Edwood & Reno Menat and again by Sharam Entekhabi.

She travelled to many festivals. During her time studying and working at Forde, she was also working at the Cabinet des estampes in Geneva. There she encountered artists like John Armleder, Linda Sterling, Carl André and his opera. She got to know performance as a self-evident part of an artwork, a further development of the gesture of drawing, painting or making installations.

Masters’ thesis on Lucy Lippard’s Fourth

Amsler’s MA thesis ‘C. 7,500—an Exhibition and its Catalogue’, completed in 2009 under the direction of Dario Gamboni, dealt with the women conceptual artists of the 70s. More specifically with Lucy Lippard’s fourth exhibition, which featured 23 women artists. It was the last of her series of exhibitions on conceptual art, which demonstrated very clearly that women artists did not convey ‘only’ feminist content, but also created very different and intelligent conceptual art. It is always important to look very closely and not just adopt the canonized reading.

Ex Machina

In 2010, immediately after her time at Forde, she was active at the off space ‘Ex Machina’. The work there was done with a team of people from the fields of film, theatre and the visual arts. She called her mini festival ‘Ex Corpus’, which consisted of an alternation between 30 minutes of setting up and taking down, with 30 minutes of performance in between... during an entire weekend.

Who is afraid of Performance Art?

In 2011, at the request of the FMAC–Fonds municipal d’art contemporain (Arts Council of the city of Geneva), she curated one of three performance weekends. These were held in connection with the first edition of the Swiss Performance Art Award and had a generous budget. The event as a whole was called WAOPA, short for ‘Who Is Afraid of Performance Art?’ It was the first time that Madeleine developed a programme on her own: three festival days with around a dozen artists, working with material, and mostly women.

‘I didn’t have an international network at the time. I just went and researched on the internet. There I ran into the works of Lilibeth Cuenca Rasmussen and Julischka Stengele, for example. Among other things, I also showed a production by Kate Gillmore, a performance and video artist from the USA. In her performance “She bangs, She bangs”, four performers dressed in short pink dresses destroyed plaster pedestals with sledgehammers. That was a real mess, the plaster flew all over the place, something unthinkable today because of all the security measures that are required. After that, Angela Marzullo broke eggs filled with tempera, and splattered the whole room with pink paint. We cleaned up until 5 in the morning, the whole room had to be repainted. I learned a lot and, at the same time, reached my own limits’.

Amsler called her programme ‘Jonctions’, intersections, crossroads. The other two WAOPA weekends were curated by Maya Bösch from Grütli, as well as Marie-Ève Knoerle & Jeanne Macheret from Piano Nobile and their performance format ‘Points d’Impact’.

.perf

.perf is the name of the platform that Madeleine Amsler and Marie-Eve Knoerle organized at different places in Geneva in 2012-2018. As the two curators explain on their website: ‘.perf creates a platform to observe today’s performance art, which is nourished by eminent interdisciplinary research at the limits between theatre literature, dance, the visual arts, cinema and socio-political activism’. The titles of events such as ‘Infiltrations’ and ‘Walk on The Public Site’ express their interest in dealing with public and social space. In close collaboration with the artists, the works were becoming increasingly complex and ever more specifically designed for the characteristics of the sites. The production process took more time and was accompanied for weeks.

A look back to the German-speaking part of Switzerland

Meanwhile Zurich had completely disappeared beyond her range of reception. ‘I attended the ‘Stromereien’ festival twice. Unfortunately, the ‘Bone Festival’ in Bern is held at the same time as ‘Les Urbaines’ in Lausanne, therefore I have a better idea of performance artwork in Romandie. And of course, visits now and then to the theatre: for example, to Arsenic and the Théâtre de Vidy in Lausanne, to the Tanzhaus ADC, to Grütli in the days of Maya Bösch and Michèle Pralong, or today again with Nathaly Sugneaux and Barbara Giongo, or to the Théâtre St. Gervais.

And as far as Northwest Switzerland is concerned, Marie-Eve and I have always been fans of the scene in Basel. We have taken note of this scene from a distance, a scene of women artists working exclusively in performance art. We got to know it thanks to you all. For me, coming from Geneva, that was a revelation, a kind of reference’.

Madeleine Amsler — Short biography

After studying the history of art, German and Romance philology in Zurich and Geneva, Madeleine Amsler (b. 1975) worked for institutions like the Mamco, the Cabinet des estampes du Musée d’art et d’histoire, the Fonds municipal d’art contemporain in Geneva, and the Musée des Beaux-Arts in Lausanne. At Pro Helvetia and the Canton Basel-City she gained experience in cultural promotion. She initiated and directed projects of her own in Geneva, such as .perf, a nomadic performance-platform and the artists’ residence Embassy of Foreign Artists. Since 2018 she has been the coordinator of the Swiss Performance Art Award and teaching art theory at the Bern University of the Arts—HKB.

5. PLACES TO SEE PERFORMANCE ART & PERFORMING ARTS IN SWITZERLAND

The list below is grouped geographically in alphabetical order. For each region institutions (small and big ones), selective initiatives related to performance art (for example festivals, regular side projects to fairs and/or exhibitions) and research projects are listed. These divisions and this structure are to facilitate orientation through such a long list.

Some of the listed initiatives do not exist anymore, but complete the picture of the scene. The list inevitably has some missing links, but hopes to work as an entry point into the prolific performance art & performing arts scenes in Switzerland.

National

Selective Initiatives

ACT – platform for art students at Swiss universities
<https://www.act-perform.net/index-en.html>

PANCH – Performance Art Network CH
<https://panch.li/>

Swiss Performance Art Award
<http://performanceartaward.ch/>

Education | Art schools with a specific performance art branch

Bern, CAP – Master in Contemporary Arts Practice
<https://www.hkb.bfh.ch/en/studies/master/contemporary-arts-practice/>

Bern, Master in Expanded Theatre
<https://www.hkb.bfh.ch/de/studium/master/expanded-theatre/>

Geneva, HEAD – Bachelor “Art et Actions”
<https://head.hesge.ch/arts-action/>

Research Projects

Performance Saga, 2002-2012, encounters with women pioneers of performance art
<http://www.performancesaga.ch/>

Performance Chronik Basel, collective research on performance art in Basel
<http://www.performancechronikbasel.ch/>

Archiv Performativ, research project on archives of performance art
<http://archivperformativ.zhdk.ch/index.php%3Fid=37683.html>
<https://archivperformativ.wordpress.com/>

Aarau

Selective Initiatives

Kunstexpander, 2005-2021
Festival initiated by Theater Tuchlaube and Kunstraum Aarau,
Plattform for interdisciplinary projects
<http://www.kunstexpander.ch/>

Basel

Selective Initiatives

Liste Art Fair – Performance Project 2005-2018
<https://www.liste.ch/about/performances.html>

Srinagar Biennale Basel, Performance art in public space, 2018
<http://srinagarbiennalebasel.org/>

Institutions

Kasko – project space for contemporary art, performance and mediation
<https://www.kasko.ch>

Kaserne Basel, Theatre for performing arts and music
<https://www.kaserne-basel.ch/en>

Roxy Birsfelden, Theatre for performing arts
<https://www.Theatre-roxy.ch/>

Theatre Basel, Theatre and Opera house
<https://www.Theatre-basel.ch/en>

Bern

Selective Initiatives

Aua wir leben, theatre festival
<http://auawirleben.ch/en>

Bone Performance Art Festival, performance art festival since 1998
<https://bone-performance.com/>

PPP – Progr Performance Platform, performance art festival since 2007
<http://www.progrperformanceplattform.com/>

Unwrap the present, performance art events
<http://unwrapthepresent.blogspot.com/>

Institutions

Schlachthaus Theater Bern
<https://schlachthaus.ch/>

Dampfzentrale
<https://www.dampfzentrale.ch/>

Fribourg

Selective Initiatives

Festival Belluard Bollwerk, annual festival for performing arts
<https://belluard.ch/en/>

Perform Perform, network for performance art and punctual events
<http://performperform.ch>

Geneva

Selective Initiatives

La Bâtie, Festival for performing arts
<https://www.batie.ch/>

.perf, performance art festival (2011-2016)
www.waopa.ch

Points d'impact, performance art festival (2005-2011)
<http://www.pianonobile.ch/depuis96.html>

Institutions

ADC, Contemporary Dance Association
<https://pavillon-adc.ch/>

Fondation de l'Abri, theatre-residency space, emerging artists
<https://fondationlabri.ch>

Le Grütli - Centre de production et de diffusion des Arts vivants, theatre for performing arts
<https://grutli.ch>

Théâtre St Gervais
<https://saintgervais.ch>

Theâtre de l'Usine TU, theatre for performing arts, mostly emerging artists
<https://www.theatredelusine.ch/>

Giswil

Selective Initiatives

International Performance Art Giswil, performance art festival since 1998
<https://performanceart-giswil.ch/>

Lausanne

Selective Initiatives

Festival de la Cité
<http://festivalcite.ch/>

Les Urbaines
<http://www.urbaines.ch/>

Institutions

Arsenic, theatre for performing arts
<https://arsenic.ch/>

Théâtre de Sévelin, theatre for performing arts
<https://theatresevelin36.ch/en/>

Theâtre de Vidy
<https://vidy.ch/en>

Grisons

Selective Initiatives

Nairs in Movimaint, performance art festival and residency
<https://nairs.ch/de/kulturlabor/nairs-in-movimaint/>

Luzern

Selective Initiatives

migma, performance art festival
<http://www.migma.ch/>

Institutions

Südpol, theatre for performing arts
<https://www.sudpol.ch/>

(ort), space for performance art
<https://ort-e-bruecke.tumblr.com/>

Nyon

Selective Initiatives

far°, contemporary arts festival
<https://far-nyon.ch/>

St. Gallen

Selective Initiatives

Performance Open-Air St. Gallen
<https://openairperformancekunst.com/portfolio/edition-2021/>

Ticino (Italian Part of Switzerland)

Selective Initiatives

Performa Festival
<https://www.performa-festival.ch/>

Artransit (-2014)
<http://www.artransit.ch/de>

Zurich

Selective Initiatives

Der längste Tag / Die längste Nacht, performance art festival
<https://der-langste-tag-the-longest-day.kleio.com/profile>

Performance Reihe Neu-Oerlikon, performance art festival
<https://performancereihe.com/>

Schwamendinger Kurzauftritte, performance art festival
<https://watzdameyer.ch/schwamendinger-kurzauftritte>

Stereoskop, performance art events
<https://www.facebook.com/stereoskopperformance>

Theaterspektakel, performing arts festival
<https://www.Theatrespektakel.ch/en/>

Institutions

Cabaret Voltaire
<https://www.cabaretvoltaire.ch/>

Les Complices, art space, visual and performance art
<http://www.lescomplices.ch/ongoing/chapter-zer0/>

Gessnerallee, theatre for performing arts
<https://www.gessnerallee.ch/>

Theater Neumarkt, theatre for performing arts
<https://www.theaterneumarkt.ch/>

oor, records, books, saloon (sound arts, performance)
<http://oor-rec.ch>

Schauspielhaus Zürich, theatre for performing arts
<https://www.schauspielhaus.ch/en/>

6. RESOURCES

6.1 Collected Resources at LADA

Publications on Artists

JocJonJosch: Hand in Foot
Editor: Rye Dag Holmboe, Jo Melvin
ISBN: 9788089587087
Reference: **P2539**

Latifa Echakhch
Derieux, Florence
ISBN: 978-3037642009
Reference: **P3114**

Yann Marussich: Notes D’inemploi (De la Performance)
Marussich, Yann
ISBN: 978-2-95-4 31281-1
Reference: **P2151**

Michael Mayhew collection
Reference: **D2303**

Pascale Grau. Rollenwechsel
Müller, Irene
ISBN: 978-3941185647
Reference: **P3970**

Performance Art: Monika Günther Ruedi Schill
Editor: Helen Koriath
ISBN: 978-3-909090-65-5
Reference: **P2717**

Performative! Performance Arts in Switzerland
Editor: Various
ISBN: 3-909622-06-2
Reference: **P0788**

Performing Labour’s (Non)Futures Universal basic income and the monetary imagination
Artist/Author: Christian Riley Nagler
Reference: **A0843**

Roman Signer
Editor: Gerhard Mack, Paula van den Bosch, F Sauter, Roman Signer
ISBN: 9780714844459
Reference: **P1323**

Roman Signer
Bitterli, Konrad and Andreas Fiedler
ISBN: 978-3-86335-632-3
Reference: **P2708**

Roman Signer’s Library of Marvels (Fast Version)
Withers, Rachel
Reference: **P272**

Roman Signer: Talks and Conversations
Signer, David and Peter Zimmermann
ISBN: 9783863354770
Reference: **P2350**

Made in Paradise
Duyvendak, Yan and Nicole Borgeat
Reference: **P1076**

Publications on themes and institutions

Archives of the Ephemeral
Grau, Pascale and Margarit von Büren, Olivia Jaques, Tabea Lurk, Valerian Maly, Julia Wolf
Reference: **P4121**

Berner Almanach 6: Performance
Hochuli, Gisela and Konrad Tobler
ISBN: 9523742
Reference: **P4120**

Gessnerallee Zürich programme, Feb-Jun 2006
Reference: **P4081**

Gessnerallee Zürich programme, Sept 2006-Feb 2007
Reference: **P4082**

Gessnerallee Zürich programme, Sept 2007-Jan 2008
Reference: **P4083**

Gessnerallee Zürich programme, Jan-Jul 2008
Reference: **P4084**

SICK!
Artist/Author: Various
Reference: **P2582**

Happenstance
Thomas, Philippa
Reference: **A0239**

Bodily Functions In Performance Study Room Guide
Keidan, Lois
Reference: **P2195**

SPILL Tarot Pack
Various
Reference: **P1219**

sk-interfaces: Exploring Borders - Creating Membranes in Art, Technology and Society
Hauser, Jens
ISBN: 978-1-84631-149-9
Reference: **P1022**

Wir wollen dich kennenlernen
FRICTION
ISBN: 9783-033-05823-1
Reference: **P3989**

DVD | Video | Film

Black Market International
Reference: **D2321**

Liveartwork Editions: Black Market International
Various
Reference: **D1294**

Blanche-Neige
Bay, Catherine
Reference: **D2250**

The essence of performance art
Hochuli, Gisela
Reference: **D2322**

Kairos, sisyphe et zombies
L'Alakran
Reference: **D1849**

Suis a la messe, reviens de suite
L'Alakran
Reference: **D1850**

Liveartwork DVD 4
Various
Reference: **D1287**

Marking The Territory
Various
Reference: **V0437**

Yann Marussich documentation
Marussich, Yann
Reference: **D0385**

Traversee
Marussich, Yann
Reference: **V0747**

Bleu Provisoire
Marussich, Yann
Reference: **D0053**

Fischli and Weiss - The Way Things Go
Millar, Jeremy
ISBN: 978-1846380358
Reference: **P2882**

Performance Saga Disks 1 & 2
Reference: **D1585**

Performance Saga Disks 3 & 4
Reference: **D1586**

Performance Saga Interview 01 - Esther Ferrer
Artist/Author: Esther Ferrer
Reference: **D0951**

Performance Saga Interview 02 - Valie Export
Artist/Author: Valie Export
Reference: **D0950**

Performance Saga Interview 03 - Monika Gunther
Artist/Author: Monika Gunther
Reference: **D0949**

Performance Saga - Interview 04 - Carolee Scheemann
Artist/Author: Carolee Scheemann
ISBN: 978-3-03746-115-0
Reference: **D0991**

Performance Saga - Interview 05 - Ulrike Rosenbach
Artist/Author: Ulrike Rosenbach
Editor: Andrea Saemann and Katrin Grögel
ISBN: 978-3-03746-116-7
Reference: **P1112**

Performance Saga - Interview 06 - Joan Jonas
Artist/Author: Joan Jonas
Editor: Andrea Saemann and Katrin Grögel
ISBN: 978-3-03746-117-4
Reference: **P1230**

Performance Saga - Interview 07 - Martha Rosler
Artist/Author: Martha Rosler
Editor: Andrea Saemann and Katrin Grögel
Reference: **D1143**

Performance Saga - Interview 08 - Alison Knowles
Artist/Author: Alison Knowles
Editor: Andrea Saemann and Katrin Grögel
Reference: **D1144**

Swiss Theatre Selection 2008
Artist/Author: Various
Reference: **D1926**

Digital Files

Portrait in an Anthill
Marussich, Yann
Digital Reference: **EF5303**

A performance lecture on queer spirituality and Afro Futurism
Monteiro, Ivy
Digital Reference: **EF5379**

6.2 RESOURCES DONATED TO LADA BY ARTISTS FROM SWITZERLAND

During the writing of this guide, Andrea Saemann approached many artists who were living and working in Switzerland, and those who had a connection to the performance scene there, with a request for materials to be included in the Study Room. The following publications were kindly donated to LADA by those artists and are available to access in the Study Room.

Books

Alex Cecchetti: Marie and William
Midi / Mousse Publishing
Milano | 2015
ISBN: 978-88-6749-156-8
Reference: **P4146**

Blow!8 – International female positions of Performance Art
Catalogue to the festival from 26.06.-01.07.2012 in Ilsede, Hildesheim, Bad Salzdetfurth, Germany
2012
Reference: **P4145**

Claudia Bucher: Vom Riesel und Rinnen, On Trickling and Burbling
Verlag Martin Wallimann, Alpnach Dorf
2007
ISBN 978-3-908713-77-7
Reference: **P4143**

Cécile Feilchenfeldt: Objekte
Eliane Rutishauser (photographs)
Zürich | 2018
Reference: **P4155**



Lotta Gadola: Traces in Sight
Stadt Luzern, Kunsthalle Luzern (ed.) | Verlag für moderne Kunst
ISBN: 978-3-903320-63-5
Reference: **P4139**

Pascale Grau: Rollenwechsel
Irene Müller (ed.)
Verlag für Moderne Kunst Nürnberg | 2009
ISBN: 978-3-941185-64-7
Reference: **P4138**

Hurter-Urech: Herzkirsi
Regula Hurter & Uri Urech
Basel | 2009
Reference: **P4150**

Stephanie Knobel: Writing the body with the body (2 volumes)
edition fink
Zürich | 2020
ISBN: 978-3-03746-244-7
Reference: **P4137**

köppl/začek 1997-2007
Jörg Köppl & Peter Začek
edition clandestin, Biel-Bienne | 2008
ISBN: 978-3-905297-19-5
Reference: **P4133**

Muda Mathis: J'aime l'électricité
Kunstmuseum des Kantons Thurgau (ed.)
Niggli Verlag, Sulgen | 1995
ISBN: 3-7212-0295-3
Reference: **P4134**

Sibylle Omlin: Smoky Pokership — Perform the Exhibition Space
Sibylle Omlin (ed.)
Verlag für Moderne Kunst Nürnberg | 2013
ISBN: 978-3-86984-413-8
Reference: **P4130**

Performance Reihe Neu-Oerlikon 2010-2019: a decade of performance art in public space
Maricruz Peñaloza (ed.)
Amsel Verlag Zürich | 2020
ISBN: 978-3-906325-53-8
Reference: **P4147**

Porte Rouge (Joa Iselin Christoph Ranzenhofer): Lettre à Marat
Berlin 1994
Reference: **P4144**

Porte Rouge (Joa Iselin Christoph Ranzenhofer)
Porte Rouge | 2005
ISBN: 978-3-033-00638-6
Reference: **P4131**

Porte Rouge (Joa Iselin Christoph Ranzenhofer): Karabuki (Drawings)
Barbieri Bucher (ed.)
Zürich | 2015
ISBN: 978-3-033-07215-2
Reference: **P4141**

Porte Rouge (Joa Iselin Christoph Ranzenhofer): Karabuki (Photographs)
Barbieri Bucher (ed.)
Zürich | 2019
ISBN: 978-3-033-07215-2
Reference: **P4140**

Eliane Rutishauser & Klodin Erb: Unschuldig unheimlich — das Sennentuntschi
Stephan Kunz, Silvia Conzett (ed.)
Verlag Bündner Kunstmuseum, Chur | 2015
ISBN: 978-3-905240-70-2
Reference: **P4154**

Eliane Rutishauser: Ich glaube nämlich, ich fotografiere immer dasselbe
Galerie Edition Z, Chur | 2016
Reference: **P4149**

Andrea Saemann: How to hold on to Performance Art
Eliane Rutishauser (ed.)
Zürich | 2020
Reference: **P4166**

Ariane Koch & Sarina Scheidegger
Stingray Editions, Basel
2017
ISBN: 978-3-9524808-0-9
Reference: **P4136**

Katja Schenker: Dreamer, Kunst und Bau Nummer 7, FHNW Campus Muttentz
Josef Felix Müller (ed.)
Vexer Verlag St.Gallen | 2018
ISBN: 978-3-90711202-1
Reference: **P4151**

Katja Schenker: arbeiten an der Erdoberfläche
Verlag für moderne Kunst Nürnberg
2011
ISBN: 978-3-86984-209-7
Reference: **P4135**

Doris Stauffer: A Monograph
Simone Koller & Mara Züst (ed.)
Verlag Scheidegger & Spiess Zürich | 2015
ISBN: 978-3-85881-760-0
Reference: **P4142**

Anne Käthi Wehrli: In den Lebensmitteln drin geht es zu und her wie in einer Stadt
Corner College Press Zürich
2016
ISBN: 978-3-033-05919-1
Reference: **P4132**
DE

Mahtola Wittmer: Panoptikum
Hans Verlag, Sachseln
2020
Reference: **P4153**

Leaflet

PANCH Lupe Luzern: Zur Innerschweizer Performancekunst 1969-2019
PANCH, Luzern
2019
Reference: **P4152**

Publication Series Substanz

Gisela Hochuli: substanz No 1
substanz – performance art issues, Zürich
2017
Reference: **A0888**

Lilian Frei & Lara Buffard: substanz No 2
substanz – performance art issues, Zürich
2017
Reference: **A0889**

Pascal Lampert: substanz No 3
substanz – performance art issues, Zürich
2017
Reference: **A0890**

Saskia Edens: substanz No 4
substanz – performance art issues, Zürich
2017
Reference: **A0891**

Marc Mouci: substanz No 5
substanz – performance art issues, Zürich
2017
Reference: **A0892**

Adela Picón & Maricruz Peñaloza: substanz No 6
substanz – performance art issues, Zürich
2017
Reference: **A0893**

Nieves Correa & Abel Loureda: substanz No 7
substanz – performance art issues, Zürich
2017
Reference: **A0894**

Judith Huber: substanz No 8
substanz – performance art issues, Zürich
2018
Reference: **A0895**

Performance Open-Air St.Gallen: substanz No 9
substanz – performance art issues, Zürich
2018
Reference: **A0896**

Extra CH! — Encuentro Binacional México/Suiza: substanz No 10
substanz – performance art issues, Zürich
2019
Reference: **A0897**

Performance Reihe Neu-Oerlikon 2020: substanz No 11
substanz – performance art issues, Zürich
2020
Reference: **A0898**

CD | Music (and Video)

Les Reines Prochaines: le coeur en beurre (doublegras)
RecRec Music, Zürich | 1994
CD ReCDec 72 | LC 7981 | EFA 14726-2
Reference: **D2325**

Les Reines Prochaines: Starke Kränze
RecRec Music, Zürich | 2005
single CD LRP007 (with Video Clips)
Reference: **D2326**

Les Reines Prochaines: Blut
Unrecords, Wien | 2013
4-260046-121114
Reference: **D2327**

Les Reines Prochaines: Zu unserer Verfassung
Unrecords, Wien | 2019
Unrec16/LRP010
Reference: **D2328**

Les Reines Prochaines & Friends: Let's sing Arbeiterin* — eine diskursive Revue*
LRP011 | 2020
9-008798-348336
Reference: **D2329**

Vinyl

Les Reines Prochaines: Schlafen ist individuelle Anarchie (Sleeping is Individual Anarchy)
Nicole Krupp, Contemporary Art, Basel | 2017
LRP009
Reference: **P4148**

DVD | Film

Les Reines Prochaines: Alleine denken ist kriminell
Claudia Willke (director) | Produktion freihändler und Willkefilm, Schweiz/Deutschland | 2012
77 minutes, HD
ISBN: 978-3-856165765
Reference: **D2323**

Les Reines Prochaines: Dings
Nathalie Percillier (director) | heldinnenfilm, Berlin | 2015
73 minutes, DVD PAL 16:9, DE/EN
Reference: **D2324**

6.3. FURTHER READING: MONOGRAPHS

In addition to the resources held at - and donated to - LADA, Madeleine Amsler and Andrea Saemann have collected a list of publications concerning Performance Art Switzerland.

(ordered alphabetically by the last name of the artist)

John M Armleder : CA.CA.
Ingrid Pfeiffer
Edition Cantz, Esslingen | 2019
ISBN: 9783947563470 (Broschur) ; ISBN: 3947563477
DE/EN

Vom Rieseln und Rinnen = On trickling and burbling
Claudia Bucher, Eva Kramis
Martin Wallimann, Alpnach | 2007
ISBN: 9783908713777
DE/EN

Silvia Buol - Raum Zeit Tanz : space time dance : Performances 1997-2000
Silvia Buol and Heinz Wirz, Simon Baur
Quart-Verlag, Luzern | 2002
ISBN: 3907631358
DE/EN

Cie Yan Duyvendak
Delphine Albrecht (et al.)
Peter Lang, Bern | 2019
ISBN: 3034339658; ISBN: 9783034339650 (Print)
DE/FR/IT/EN

Foofwa d'Immobilité
Antoine Lengo, Claude Gafner
Pro Helvetia, Zürich | 2004
ISBN: 3907622928

Laurent Goei : [the debut album].
Yves Rosset, Laurent Goei
Memory/Cage Editions, Zürich | 2001
ISBN: 3907053206

Works 7 - Mike Hentz
Mike Hentz, Birgit Dencker, Mike Hentz, Martin Jaeggi
Edition Patrick Frey, Zürich | 2019
ISBN: 9783906803210; ISBN: 390680321X
DE/EN

Esther Hiepler
Helen Hirsch Kempf, Esther Hiepler
Schwabe, Basel | 1999
ISBN: 3796514057

Show Show - San Keller
Dolores Denaro, Manor-Kunstpries Kanton Bern
Edition Fink, Zürich | 2009
ISBN: 9783037461372

Norbert Klassen. «Warum applaudiert ihr nicht?»
Marcel Bleuler, Gabriel Flückiger, Renée Magaña
Stämpfli Verlag, Bern | 2016
ISBN: 9783727214523 (pbk.) ; ISBN: 372721452X (pbk.)
DE

PAN : PerformanceArtNetzwerk von Norbert Klassen
G. J. Lischka
Benteli, Bern | 1992
ISBN: 3716508284
DE

Stefanie Knobel. Writing the body with the body
Stefanie Knobel
Edition Fink, Zürich | 2020
ISBN-13: 9783037462447

köppl/začek 1997-2007
Köppl, Jörg und Peter Zacek (ed.)
edition clandestin, Biel | 2008
ISBN 9783905297195

Welcome in My Dress
Zilla Leutenegger, Hans Rudolf Reust, Christoph Doswald
Christoph Merian Verlag Basel | 2001
ISBN: 3856161546

Heinrich Lüber (Switzerland) : 7th international Biennale of Cairo 1998
Konrad Bitterli, Heinrich Lüber
Memory/Cage Editions, Zürich | 1998
ISBN: 3907053095

Urs Lüthi – Art Is the Better Life
Flurina Paravicini-Tönz et al.
Edizioni Periferia, Luzern | 2009
ISBN: 9783907474518

Manon. Einst war sie Miss Rimini
Manon, Brigitte Ulmer
Scheidegger & Spiess, Zürich | 2005
ISBN 978-3-85881-167-7
DE

Manon : a Person : a Swiss Pioneer of Body and Performance Art
Brigitte Ulmer, Simon Maurer
Helmhaus, Zürich | 2008
ISBN: 9783858817129

Manon et al.
Manon
Scheidegger & Spiess, Zürich | 2019
ISBN: 3858816396

Hotel Dolores, Forever Young, Der Wachsaal: Das Schaffen der Schweizer Performance-Künstlerin Manon aus den letzten zehn Jahren
Kunsthaus Zofingen
Scheidegger & Spiess, Zürich | 2019
ISBN 9783858816399

J'aime l'électricité : Muda Mathis
Beatrix Ruf et al.
Niggli, Sulgen | 1995
ISBN: 3721202953

Dieter Meier - Out of chaos : ein autobiografisches Bilderbuch
Dieter Meier, Marten Brandt, Martin Wanner
Edel Germany, Hamburg | 2011
ISBN: 3841901034; ISBN: 9783841901033
DE

Dieter Meier: In conversation
Dieter Meier, Madeleine Schuppli
Verlag für Moderne Kunst, Nürnberg | 2013
ISBN: 9783869844589

Chantal Michel: Kunsthalle Bern, 8.7.-20.8.2000
Bernhard Fibicher
Kunsthalle Bern | 2000
ISBN: 3857801271

Chantal Michel. Werkdokumentation 1997-2007
Michel, Chantal und Reto Sorg, Reinhard Spieler | Edition Atelier, Bern | 2008
ISBN 978395233241- (vol 1), ISBN 9783952332429 (vol 2)

Frédéric Moser, Philippe Schwinger : Capitulation Project 2003, Affection Riposte 2001, Internment Area 2002
Andreas Münch et al.
Edition Fink, Zürich | 2004
ISBN: 3906086623

Gianni Motti
Gianni Motti, Christine Jenny
Pro Helvetia Zürich | 1999
ISBN: 390707811X

Gianni Motti
Heike Munder, Gianni Motti
Migros Museum für Gegenwartskunst, Zürich | 2005
ISBN: 3905701103

Gianni Motti
Gianni Motti, Raphaël Gatel
Galerie Perrotin, New York | 2013
ISBN: 9788862083614

Victorine Müller
Victorine Müller, Christoph Vögele
Verlag für moderne Kunst, Nürnberg | 2008
ISBN: 9783940748577

Victorine Müller – A Moment in Time
Performances, Installationen, plastische Werke 1994–2014
Denaro, Dolores
Verlag für Moderne Kunst, Nürnberg | 2015
ISBN 9783869845067

Marion Ritzmann, Fortsetzung folgt – Teilpublikation Analog Chat I–III Sound Piece
Georg Rutishauser
Edition Fink, Zürich | 2019
ISBN: 978-3- 03746-235-5
DE

Marion Ritzmann. Fortsetzung folgt
Georg Rutishauser
Edition Fink, Zürich | 2015
ISBN 978-3-03746-190-7
DE

Anne Rochat : in Corpore
Nicole Schweizer
Musée cantonal des beaux-arts, Lausanne | 2020
ISBN: 9782889640010

Romy Rüegger: A Play For Recorded Voices
Les Complices (ed.)
Edition Fink, Zürich | 2013
ISBN-13: 9783037461792

Romy Rüegger: Language is Skin, Scripts for Performances
Rüegger, Romy and Paolo Caffoni
Archive Books and Scriptings, Berlin | 2020
ISBN 9783943620764

*Hängen am Museum, 1994/2002 - Christoph Rütimann =
Hanging on the museum, 1994/2002 - Christoph Rütimann*
Flurina Paravicini-Tönz, Peter Fischer, Christoph Rütimann
Edizioni Periferia, Luzern | 2002
ISBN: 3952247464

Ruedi Schill : Performances 1989 bis 1994
Martin Schwander
Kunstmuseum Luzern | 1994
ISBN: 3909164218 (Wiese-Verl.)
DE

*Hannes Schüpbach - Cinema Elements : Filme, Malerei Und Performances : Films,
Paintings, and Performances : 1989-2008*
Hannes Schüpbach, Adam Szymczyk
Scheidegger & Spiess, Zürich | 2009
ISBN: 9783858812469

Roman Signer
Roland Wäspe et al.
Verlag der Buchhandlung Walther König, Köln | 2014
ISBN: 9783863356323; ISBN: 3863356322

Serge Stauffer. Kunst als Forschung. Essays, Gespräche, Übersetzungen, Studien
Hiltbrunner, Michael
Helmhaus Zürich | 2013
ISBN 978-3-85881-377-0
DE

Peter Trachsel und die Hasena. Wir muten Ihnen alles zu
Hiltbrunner, Michael und Stiftung für fließenden Kunstverkehr | Verlag Scheidegger &
Spiess
Zürich | 2018
ISBN: 9783858816092 (pbk.) ; ISBN: 3858816094 (pbk.) ; PUBNUM: Bestellnummer:
85881609
DE

Martina-Sofie Wildberger: I want to say something
Köpfli, Isabelle, Museum zu Allerheiligen
Edition Fink, Zürich | 2019
ISBN-13: 9783037462362

Anna Winteler - Ligne Linie Line
Anna Winteler, Ines Goldbach, Käthe Walser
Verlag für moderne Kunst, Wien | 2019
ISBN: 9783903269620

6.4. FURTHER READING: THEMATIC, HISTORICAL PUBLICATIONS, ARTIST BOOKS

Action!
Mirjam Varadinis, Kunsthaus Zürich
Zürcher Kunstgesellschaft/Kunsthaus Zürich | 2017
ISBN: 9783906269108

Aufzeichnen und Erinnern : Performance Chronik Basel (1987-2006)
Sabine Gebhardt Fink, Muda Mathis, Margarit von Büren
Diaphanes, Zürich | 2016
ISBN: 9783037346341; ISBN: 3037346345
DE

Ausbruch & Rausch : Frauen Kunst Punk 1975-1980
Bice Curiger, Stefan Zweifel
Edition Patrick Frey, Zürich | 2020
ISBN: 9783907236055; ISBN: 390723605X
DE

Berner Almanach. Band 3. Theater
Koslowski, Stefan und Andreas Kotte, Reto Sorg (ed.)
Edition Atelier, Bern | 2000
ISBN: 3-7272-9032-3 (Stämpfli Bern)
DE

Berner Almanach. Band 6. Performance
Gisela Hochuli, Konrad Tobler (ed.)
Edition Atelier, Bern | 2012
ISBN: 9783952374276
DE

Centre d'art contemporain Genève, 1974-1990
Andrea Bellini (ed.)
Les Presses du Réel, Dijon, 217
ISBN : 9782970105411

Chewing the Scenery
Anna Frei, Georg Rutishauser, Andrea Thal
Edition Fink, Zürich | 2011
ISBN: 9783037461525 (1st edition) ; ISBN: 9783037461556 (2nd edition) ; ISBN:
9783037461570 (3rd edition)

Das Nachspiel : Jäger + Sammler : 18 Wochen Installation/Performance/Remix : [Bahnhof Selnau, Zürich]: 16.03.97 bis 20.07.97
Jäger + Sammler
Edition Howeg, Zürich | 1997
ISBN: 3857361603
DE

Das ungute Gefühl, auf der richtigen Seite zu stehen : engagierte Kunst aus der Schweiz
Marina Belobrovaja
Diaphanes, Zürich | 2020
ISBN: 9783035801316; ISBN: 3035801312
DE

Die Macht des Erzählens : narrative Strategien in zeitgenössischer Schweizer Performancekunst: Andrea Saemann, Muda Mathis und Sus Zwick, Yan Duyvendak
Alexandra Könz
Chronos Verlag, Zürich | 2015
ISBN: 3034012780; ISBN: 9783034012782 (Geb.)
DE

Esther Eppstein: Message Salon
Nadine Olonetzky and Kerim Seiler
Scheidegger & Spiess Verlag, 2016
ISBN 9783858814562

Florian Graf
Michael Newman, Reto Geiser, Florian Graf
Edizioni Periferia, Luzern | 2011
ISBN: 9783907474907

L'irrésolution commune d'un engagement équivoque – Ecart, Genève 1969-1982
Lionel Bovier, Christophe Cherix (éd.)
Mamco, Genève, 1998
ISBN: 2-940159-07-06
FR

Floating Gaps : Performance Chronik Basel (1968-1986)
Sabine Gebhardt Fink, Muda Mathis und Margarit von Büren
Diaphanes, Zürich | 2011
ISBN: 9783037341728
DE

Forde 1994-2009
ISBN: 9783037640821

Formen der Wissensgenerierung: Practices in Performance Art
Manfred Blohm, Elke Mark
Athena, Oberhausen | 2015
ISBN: 9783898966115
DE

Human performance : Essays zur Schweizer Performance Kunst der 90er Jahre
Harm Lux, Seedamm Kulturzentrum
Benteli, Bern | 2004
ISBN: 371651361X
Joka Hetki, Joka Paikassa = Every Moment, Everywhere : [Biefer & Zraggen. Lea & Pekka Kantonen. Timo Vartiainen. Stephen Willats. Erwin Wurm] : [toteuttamista] Porin Taidemuseo [Pori], 30.4.-8.6.1997
Marketta Seppälä
Porin Taidemuseo, Pori | 1997
ISBN: 951935557
DE

Kristallisationsorte der Kunst in der Schweiz – Aarau, Genf, Luzern in den 1970er Jahren
Dora Imhof, Sibylle Omlin (ed.)
Scheidegger & Spiess, Zürich, 2014
ISBN: 978-3-85881-457-9
DE/FR

La danse contemporaine en Suisse 1960-2010, Les débuts d'une histoire
Anne Davier, Annie Suquet
Les Editions Zoé, Carouge, 2016
ISBN : 978-2-88927-368-3
FR

Le Mouvement - Performing the City : 12th Swiss Sculpture Exhibition, ESS-SPA Biel/Bienne.
Chris Sharp, Bojana Cvejic, Gianni Jetzer
Distanz, Berlin | 2014
ISBN: 3954760835; ISBN: 9783954760831

Morphing : [Ausstellung, Klinik, Zürich, Sommer 1998]
Dorothea Wimmer et al. | Edition Patrick Frey, Zürich | 2000
ISBN: 390550930X

Paysage son image
Sibylle Omlin, Ecole cantonale d'art du Valais
art & fiction, Lausanne, 2011
ISBN : 978-2-940377-54-1
FR

Performance Art Roll On, 26.1.2018 – Open End, An Approach to Gaps in the Exhibition Performance Process at Museum Tinguely
Kaskadenkondensator, PANCH – Performance Art Network CH, Performance Chronik Basel (ed.)
2018

Say Yes or Die - Anne Rochat, Gilles Furtwängler, Sarah Anthony, Mathieu Gafsou
A Plus Trois Editions, Lausanne, 2013
ISBN: 978-2-9700904-0-3

Selbst ist die Kunst! : Kunstvermittlung in eigener Regie : Kaskadenkondensator Basel, Raum für zeitgenössische Kunst, Musik und Performance, seit 1994
 Pascale Grau, Katrin Grögel, Andrea Saemann
 Edition Fink, Zürich | 2004
 ISBN: 3906086682
 DE

Steps in seismographic attentiveness : Mike Tyler, Victorine Müller, Irene Bachmann, JOKO, Bob Gramsma, Daniele Buetti, André Schmid, Jürg Lenzlinger
 Mike Tyler, Harm Lux
 Niggli, Sulgen | 1997
 ISBN: 9783721203189; ISBN: 3721203186

Swiss Performance : Kunsthalle Wien project space
 Gerald Matt
 Verlag f. mod. Kunst, Nürnberg | 2009
 ISBN: 9783940748775

Zine – to March Clandestine Life of the BoycottGiirls!
 Corner College Press, Zürich | 2017
 ISBN 978-3-033-06183-5

6.5. FURTHER WATCHING: FILMS | VIDEOS

Chantal Michel : comme si l'immédiat était la seule chose qu'elle possédait | als wäre das Plötzliche das Einzige, was sie besitzt
 Konrad Tobler und Karin Moos, Olivier Grasser
 Maison de la Culture d'Amiens, Amiens | 2000
 ISBN 2-903082-78-2
 DE/FR

Cherchez la femme : Sophie Taeuber Arp, Meret Oppenheim, S. Corinna Bille, Manon Anita Hugi
 Schweizer Radio und Fernsehen, Zürich | 2014

Signers Koffer : unterwegs mit Roman Signer
 Peter Liechi
 Absolut Medien, Berlin | 2012
 ISBN: 3898487547; ISBN: 9783898487542; PUBNUM: 754

The essence of performance art : a discussion in 17 thematic segments with Barbara Sturm, Muda Mathis, Norbert Klassen
 Gisela Hochuli (Urheberschaft)
 2005
 Video with English subtitles

6.6. FURTHER READING: COLLECTION CAHIERS D'ARTISTES

Collection Cahiers d'Artistes is an initiative by Pro Helvetia supporting monographs for Swiss artists working in visual and contemporary art. It is selected by jury every two years.
<http://cahiers.ch>



7. PANCH EUROVISION: THE SWISS LIST 2018

PANCH undertook a survey of institutions, infrastructure and individuals involved in Swiss performance art in 2018. That list is reproduced here.

PANCH – PERFORMANCE ART NETWORK CH

Isteinerstrasse 92

4058 Basel

www.panch.li

contact@panch.li

7.1 INTRODUCTION

PANCH is herewith presenting THE SWISS LIST: an overview of art spaces and festivals, research projects and archives, as well as art schools dealing with performance art in Switzerland.

THE SWISS LIST also lists a selection of performance artists and curators: members of PANCH, nominees of the Swiss performance art award and those curating performance art.

This state of the play of performance art in Switzerland by September 2018 was established by PANCH EUROVISION in order to give a better vision of Swiss performance art to our European partners. The information will gradually be made publicly accessible on the PANCH Website, completed and kept updated.

7.2 ART SPACES AND FESTIVALS

ACT – PERFORMANCE ART FESTIVAL OF SWISS ART SCHOOLS / Switzerland

Since 2003, ACT offers a platform for students at Swiss art schools to realize performative projects. Every spring, the festival tours Switzerland and stops in various cities. The festival events are an open laboratory for testing performative projects and artistic strategies.

www.act-perform.net

ARSENIC - CENTRE D'ART SCÉNIQUE CONTEMPORAIN / Lausanne

Since 1989, the Théâtre Arsenic is a multidisciplinary centre for regional contemporary art creation and sees itself as a platform for contemporary dance, theatre, performance and research.

<http://arsenic.ch>

FESTIVAL BELLUARD BOLLWERK INTERNATIONAL / Fribourg

Since 1983, every year at the beginning of the summer, the festival creates 10 days of artistic freedom, a playground for artists and spectators, for newcomers and established ones, for citizens of Fribourg and guests from all over the world.

<http://belluard.ch>

LA BÂTIE / Geneva

Since 1977, the multidisciplinary festival LA BÂTIE shows for two weeks each September dance, music and theatre by national and international artists at various locations in and around Geneva.

<https://www.batie.ch>

BODY AND FREEDOM FESTIVAL / Switzerland

Since 2015, the BODY AND FREEDOM FESTIVAL offers a worldwide unique experimental platform for artistic-practical exploration of the social handling of the naked body. It creates unfamiliar situations for performers as well as passers-by and spectators that undermine practised behaviour.

<http://bodyandfreedom.com>

BONE / Bern

Since 1998, the BONE Performance Art Festival is a meeting place for the national and international performance scene and an integral part of Bernese cultural life. The Schlachthaus theater - a loyal co-production partner right from the start - traditionally relies on action art in the first week of December.

<http://www.bone-performance.com>

BUTHO OFF / trinational D/F/CH

Since 2010 BUTHO OFF is a trinational project with Basel/CH, Freiburg/D and Strasbourg/F for contemporary Butoh dance.

<https://fleuvie.wordpress.com/>

CABARET VOLTAIRE / Zurich

Since 2004, the reopened Cabaret Voltaire sees itself as a centre of competence and as a historico-culturally important place of philosophical and artistic debate with Dada. Since 2017, under the motto «Fun & Fury!» performance art is explored and the question of what meaning performance art has and can have within the arts.

<http://www.cabaretvoltaire.ch/de>

LES COMPLICES / Zurich

Since 2002, Les Complices* is a self-organized and social space that supports the ideas and projects of queers, trans, non-binary and women*. It is committed to showing capitalism-critical, feminist, anti-racist, cultural productions apart from the logic of the broad art market in Switzerland.

<http://www.lescomplices.ch>

CORNER COLLEGE / Zurich

Since 2008, Corner College is an independent project space for new and experimental exhibition formats, with a focus on research and process-oriented contemporary art.

<https://www.corner-college.com>

FAR° / Nyon

Since 1984, the festival researches the field of theatre, dance, performance art and unexpected artistic practices every August.

<http://www.festival-far.ch>

FWD - FORWARD / Lenzburg

Since 2011, this MOBILE KUNSTRAUM presents visual and performative contemporary art at various locations, showing national and international artists and promotes the network between performance artists, cultural institutions and society.

www.fwd-forward.net

THE GATHERING / various

THE GATHERING is since 2013 a format for collaborative performance in public space and discussion about it. THE GATHERING is since 2015 also a PANCH format. <http://www.panch.li/formen-kollaborativer-performancepraxis/>

LE GRÜTLI - CENTRE DE PRODUCTION ET DE DIFFUSION DES ARTS VIVANTS / Geneva
2006 - 2012 the GRÜTLI opens under the direction of Maya Bösch and Michèle Pralong as GRÜ/Transthéâtre for an experimental, multidisciplinary scene.
<http://www.grutli.ch>

GUCK MAL GÜNTHER, Art / Lenzburg
Since 2013, the GUCK MAL GÜNTHER festival brings art, performance, music, dance and literature together to make surprising encounters possible. Since 2017, games and culinary experiments revive the former pasta factory.
www.guckmalkunst.ch

INTERNATIONAL PERFORMANCE ART GISWIL / Giswil, Obwalden
Since 1998, an international performance festival has been held annually in the Giswil turbine in the canton of Obwalden at the beginning of September.
<http://performanceart-giswil.ch/>

JETER SON CORPS DANS LA BATAILLE / Geneva / currently not active
In 2011 and 2014, the multi-day performance festival will take place in Geneva as a parallel event to the Swiss Performance Prize.
<http://www.ciesturmfrei.ch/05-08-11-2014-jeter-son-corps-dans-la-bataille/>

KASKO / Basel
Since 1994 the internationally and locally renowned event and exhibition venue is focused on performative strategies and experimental art.
www.kasko.ch

KUNST DER BEGEGNUNG - ART OF ENCOUNTERING / Basel
Since 2005, the ART OF ENCOUNTERING festival is held every two years, based on an idea by Boris Nieslony (Cologne): seven artistic positions from Asia meet seven local artistic positions to facilitate an encounter. The Swiss part of the event usually takes place in Basel.
<http://www.giselahochuli.com/performances-cooperations/kunst-der-begegnung.html>

KUNSTEXPANDER / Aarau / inactive
2005 - 2010 the KUNSTEXPANDER acts as a festival for border crossings and has been organized in cooperation with the Theater Tuchlaube, the Kunstraum Aarau and the Aargauer Kunsthhaus several times.
<http://www.kunstexpander.ch>

KUNSTRAUM TEIGGI / Kriens, Lucerne / inactive
2012 - 2016 there were four performance evenings at KUNSTRAUM TEIGGI. This is an exhibition space with a guest studio and project space for regional and national artists and cultural workers in Kriens.
www.kunstraumteiggi.ch

THE LONGEST DAY / Zurich
Since 2004 THE LONGEST DAY is held in the open air in Zurich at irregular intervals during the summer solstice on June 21: Performance from sunrise to sunset. The event can also take place at other times at other locations (worldwide).
<https://derlaengstetag.wordpress.com>

LEGS / various
Founded in 2015 as a collective initiative of artists from Montreal, LEGS 2016 was held for the first time in Zurich and subsequently became popular among PANCH members.
<http://www.legsperformance.com>

LOCAL-INT / Bienne
Since 2006 LOKAL-INT is a place for contemporary visual art and offers space for experiments, serves as a window to the local art scene. It acts as a satellite for artists from everywhere and promotes encounter and networking.
www.lokal-int.ch

LES JOURS DES EPHEMERES / various
Since 2013, this exhibition and documentation platform is based on artistic strategies of a transient nature and intends to promote and document them in all their formulations.
<http://www.lesjoursdesephemeres.ch/>

MIGMA / Lucerne
The migma Performance Days take place since 2001 and show cross-divisional and cross-media events at various locations in Lucerne.
www.migma.ch

OFFOFF / Switzerland / inactive
OFFOFF sees itself as a network for self-initiative and independence and represents the interests of independent art spaces in Switzerland.
<http://www.offoff.ch>

(ORT) / Emmenbrücke
Since 2017 (ort) is a meeting place, an area for still fragile ideas, where thanks to regular performance events on the last Thursday of the month and a lunch table, people give it a go and meet for exchange in Emmenbrücke.
<https://ort-e-bruecke.tumblr.com/> <https://www.facebook.com/ORTEmmenbruecke/>

PANCH - PERFORMANCE ART NETWORK CH / Switzerland
Since 2014 PANCH - an interest and professional association of performance artists - invites to take up burning topics and discuss them together. The network aims to facilitate well-founded and in-depth reflection and the perception of and about performance art in Switzerland and to shed light on possible fields of action.
<http://www.panch.li>

.PERF / Geneva / inactive
2012 - 2016 follows from the predecessor project POINTS D'IMPACT the .PERF Festival, which develops performative projects in a bundle or distributed over the year and presents them in different public interior and exterior spaces.
<http://www.waopa.ch>

PERFORMA FESTIVAL / Ticino
Since 2010 PERFORMA is a multidisciplinary platform for theatre, dance and music in various Ticino cities, both indoors and outdoors, to convey content in performative forms.
<http://www.performa-festival.ch>

PERFORMANCEPREIS SCHWEIZ / Switzerland
The competition, which is held nationally every year since 2011, is open to applications from artists with a performative practice from all disciplines. The Performance Award Switzerland is an initiative of various Swiss cantons and cities based on partnership.
www.performanceartaward.ch

PERFORMANCE PROJECT / Basel

Since 2005, the performance project has been a fixed, autonomous component of LISTE - Art Fair Basel. Curators are invited to put together a contemporary performance project with young, promising performance artists and present current trends in performance art.
<https://www.liste.ch/the-show/performances.html>

PERFORMANCE REIHE NEU-OERLIKON / Zurich

Since 2010, the PERFORMANCE REIHE NEU-OERLIKON has established itself as avenue and discussion platform for performance art in the city of Zurich. The performances are shown in September in Neu-Oerlikon's public space.
<https://performancereihe.com>

PERFORM NOW / Winterthur / inactive

Since 2009 PERFORM NOW is working as a platform and stage for artists and cultural workers, on possible or impossible boundaries between the fields of art, dance, theatre and music.
<http://www.perform-now.ch>

PERFORM PERFORM / Düringen, Fribourg

Since 2016 PERFORM PERFORM is a contemporary performance art festival that proposes platforms for local and international networks.
<http://www.performperform.ch>

POINTS D'IMPACT / Geneva / inactive

2007 - 2011 PIANO NOBILE organizes a biennial performance festival in various venues in the city of Geneva.
<http://www.pianonobile.ch/depuis96.html>

PPP - PROGR PERFORMANCE PLATFORM

Since 2007 PPP - PROGR PERFORMANCE PLATTFORM is a place for experiments in performance art, located in the Progr Center for Cultural Productions in Bern. It networks national and international artists and encourages them to find and test themselves anew.
www.progrperformanceplattform.com

SCHWAMENDINGER KURZAUFTRITTE, Schwamendingen, Zurich

Since 2013 the SCHWAMENDINGER KURZAUFTRITTE take place in spring or autumn at the Trinkhalle Wirtschaft Ziegelhütte. Artistic urgency, exuberant articulations. Performance, music, art and more. When it's unclear what's happening on stage, it's usually good.
<http://watzdameyer.ch/schwamendinger-kurzauftritte/>

STEREOSCOPE / Zurich

Since 2017, STEREOSCOPE has taken place several times a year at different locations in Zurich and in different collaborations. STEREOSCOPE repeatedly seeks hungry performers and stands for performance practice, platform and discussion culture.
www.instagram.com/stereoskop_performancefestival
www.facebook.com/stereoskopperformance

STROMEREIEN / Zurich / inactive

1998 - 2014 the Performance Festival STROMEREIEN initiated by Tanzhaus Zurich presents a dense programme of situational performance projects in public and semi-public spaces in Zurich every second year and offers an overview of current forms, trends, strategies and attitudes at the interdisciplinary interface of performing arts and performance art.

UNWRAP THE PRESENT

Since 2013 UNWRAP THE PRESENT invites artists to share their improvisation and performance work once a month on a Sunday. UTP produces performance art, theatre and publications with a performative research approach.
www.unwrapthepresent.blogspot.ch

LES URBAINES / Lausanne-Renens

Since 1996, the LES URBAINES festival has been investigating contemporary practices in art, beyond the boundaries of disciplines, genres and formats, every December. Emerging aesthetics are presented to the public in an artistic laboratory between Lausanne and Renens. No entrance fees.
<http://www.urbaines.ch>

THÉÂTRE DE L'USINE / Geneva

In 1989 the associated theatre was founded parallel to the alternative cultural centre USINE, in the immediate vicinity of concert stages, cinemas, exhibition rooms and artist studios.
<http://www.theatredelusine.ch>

ZWISCHENRÄUME / Zurich / inactive

2011 - 2016 ZISCHENRÄUME takes place several times a year in the offspace of visarte Zurich at Sihlquai 55. Two artists are each given one week to develop and present a work in space together.
www.sihlquai55.ch

7.3 RESEARCH PROJECTS AND ARCHIVES

AKTIVE ARCHIVE / Research Project

2000 - 2004 the research project AKTIVE ARCHIVE in cooperation with the Bern University of the Arts and the Swiss Institute of Art Studies Zurich pursues the following project: Joint inventory and coordination in the archive area of the 12 largest video art collections in Switzerland, construction of a historical pool of equipment for the purpose of restoration and performance of predominantly past video art, uncompressed backup on hard disks, cooperation with local and national projects in the field of audio and network art, sample documentation of analogue and digital works.
https://www.hkb.bfh.ch/de/forschung/forschungsschwerpunkte/fspmateriataet/aktiv_earchive1/

APRES PERF / Collection of texts

Since 2014, the APRES PERF web platform has been gathering texts in the aftermath of a performance. Moving performance to text.
<http://www.apresperf.ch>

ARCHIV PERFORMATIV / Research Project

2010 - 2012 the research project ARCHIV PERFORMATIV in cooperation with the Institute for Cultural Studies in the Arts, Zurich develops a model concept for the documentation and updating of performance art. The tension between documentation and rewriting is discussed. After completion of the research project, the website offers unlimited insight into the structure and results of the project.
<http://archivperformativ.zhdk.ch/>
<http://archivperformativ.wordpress.com>

DOCK BASEL / Documentation Centre

The video documentation of Kasko Basel - Space for Contemporary Art and Performance - can be viewed in the Dock discourse and exhibition space, Klybeckstrasse 29, Basel during opening hours. In the sense of a «living archive», the digitised data were handed over to the DOCK, a place for information from and about Basel artists.
<https://www.dock-basel.ch>

MEDIA LIBRARY HGK BASEL

The media library of the HGK provides scientific literature and electronic media from the fields of fine arts, design, art and design theory, interior design and scenography. It provides access to various collections in the area of video documentation of performance art, e.g. Performance Chronik Basel or Videowochen Wenkenpark.
<https://mediathek.hgk.fhnw.ch>

MEMORIAV

MEMORIAV is actively and sustainably committed to the preservation, development and valorisation of Switzerland's audiovisual heritage - photographs, sound recordings, films and video recordings as well as documents and information that are important for the context.
<http://memoriav.ch>

PANCH AGENDA

Since 2016, PANCH AGENDA and its archive are listing events relevant to performance art.
<http://www.panch.li/agenda>

PANCH PERFORMATIVE ARCHIVE

PANCH Performative Archive group is dedicated to creating a digital platform and haptic performance archive for Switzerland.
<http://www.panch.li/performative-archive/>

PERFORMANCE CHRONIK BASEL / Project

The Performance Chronik Basel aims to create a platform that offers artists, theorists and contemporary witnesses the opportunity to inform themselves about the history of Basel's performance art and to make an active contribution to historiography. The two publications «Floating Gaps» and «Aufzeichnen und Erinnern/Recording and Remembering,, focused on the years 1968-2006.
<http://www.performancechronikbasel.ch>

PERFORMANCE SAGA / completed project

2002-2012 Performance Saga communicates and updates the history of performance art on several levels and fosters dialogue across generations. The project includes the initiation and realisation of performances, the publication of video interviews and the conception of events.
<http://www.performancesaga.ch>

SAPA

In 2017 SAPA – the Swiss Archive of Performing Arts, merges the two predecessor institutions: the Swiss Dance Archive and the Swiss Theatre Collection. Two service cultures in the field of documentation, collection, conservation, archiving and communication of documents and objects relating to performative arts complement each other in this new institution. Interfaces are frequent, also because the traditional boundaries between dance and theatre have become more permeable through newer genres - such as performance art.
<http://www.tanzarchiv.ch/de/sapa.html>

SIKART

SIKART is the daily updated biographical online encyclopedia on art in Switzerland.
<http://www.sikart.ch/home2.aspx>

SIK-ISEA

Founded in 1951, the Swiss Institute of Art Studies (SIK-ISEA) is a competence centre for art studies and art technology. His activities focus on research, documentation, knowledge transfer and services in the field of fine arts.
<https://www.sik-isea.ch>

SCIENCE, ARTISTS AND EVERYTHING ELSE / Project documentation WISSENSCHAFT, KÜNSTE UND ALLES ANDERE /

The symposium «Science, Arts and Everything Else» took place in November 1990 at the Museum für Gestaltung in Basel. The documentation is exciting for people interested in performance art. This interdisciplinary mega-festival on questions of art, politics, activism, philosophy, literature and society is accessible online at the Swiss Social Archives with video documentations of the lectures and discussions . See: F 9102 Symposium «Science, Arts + everything else» (1990).
<https://www.sozialarchiv.ch/?s=Wissenschaft+Künste+und+alles+anderes>

7.4 ART SCHOOLS

ACT - PERFORMANCE ART FESTIVAL OF SWISS ART SCHOOLS / Switzerland

Since 2003, ACT offers a platform for students at Swiss art schools to realize performative projects. Every spring, the festival tours Switzerland and stops in various cities. The festival events are an open laboratory for testing performative projects and artistic strategies.
<http://www.act-perform.net/>

Art Schools participating in ACT:

BASEL ACADEMY OF ART AND DESIGN

<https://www.fhnw.ch/en/degree-programmes/art-and-design>

BERN UNIVERSITY OF THE ARTS, MA IN CONTEMPORARY ARTS PRACTICE - CAP

<https://www.hkb.bfh.ch/en/studies/master/macap/>

ECOLE CANTONALE D'ART DU VALAIS - ECAV, SIERRE

<http://www.ecav.ch/en/>

GENEVA SCHOOL OF ART AND DESIGN - HEAD

<https://www.hesge.ch/head/en>

LUCERNE UNIVERSITY OF APPLIED SCIENCES AND ARTS

<https://www.hslu.ch/en>

ZÜRICH UNIVERSITY OF THE ARTS

<https://www.zhdk.ch/>

ZÜRICH SCHULE FÜR KUNST UND DESIGN F+F

www.skdz.ch

7.5 MEMBERS OF PANCH

PANCH - PERFORMANCE ART NETWORK CH / Switzerland

Since 2014 PANCH - an interest and professional association of performance artists - invites to take up burning topics and discuss them together. The network aims to facilitate well-founded and in-depth reflection and the perception of and about performance art in Switzerland and to shed light on possible fields of action. <http://www.panch.li>

By September 2018, PANCH consists of over 80 members, mainly artists, but also theoreticians * and festivals **:

Glynis Ackermann, Basel,, <https://vimeo.com/user9598879/about>

Leo Bachmann, ZH/Braunwald,, <http://www.leobachmann.ch/home.html>

Christine Bänninger, Zurich,, <https://www.christinebaenninger.ch/>

Vincent Barras, Lausanne Vincent.Barras@chuv.ch

Franziska Bieri, Bern,, <http://www.franziskabieri.ch/>

Michi Blättler, Zurich poluctena@web.de

BONE Performance Art Festival**, Bern, <http://www.bone-performance.com>

Claudia Bucher, Horw, <https://www.kunst-forum.ch/profil/person/claudia-bucher/>

Zita Bucher, Luzern, <http://instrumots.blogspot.com/>

Brigitte Dätwyler, Zurich, <http://www.brigittdaetwyler.ch/>

Sandra de los Santos, Zurich, <http://www.sandradelossantos.com/ueber-mich>

Saskia Edens, Basel, <https://www.saskiaedens.com/>

Salome Egger, Bern, <https://salomeegger.ch>

Karin Ernst, Zurich, <http://www.karinernst.ch/>

Heike Fiedler, Geneve, <http://www.realtimepoem.com/>

Liliane Frei, Locarno, <https://www.lilian-frei.ch/>

Markus Gössi, Basel, <http://markusgoessi.net/Performance/>

Franz Gratwohl, Zurich, <https://ffzh.ch/Personen/?PersonId=41>

Pascale Grau, Basel, <http://www.pascalegrau.ch/>

Claudia Grimm, Bern, <http://ostgleis1.ch/>

Irene Haenni, Goldau, <https://www.irene-haenni.ch>

Angela Hausheer, Zurich, <http://angelhaus.ch/>

Karyna Herrera, Luzern, <https://www.karynaherrera.com/>

Gisela Hochuli, Ruppoldsried, <http://www.giselahochuli.com/>

Anke Hoffmann*, Zurich, <http://ankehoffmann.net>

Judith Huber, Emmenbrücke, <http://www.judhu.ch/>

Bernhard Huwiler, Bern, <https://www.bernhardhuwiler.ch/>

Silvia Isenschmid, Luzern sil.isenschmid@gmail.com

Olivia Jaques, Zurich, <https://blog.zhdk.ch/kunstundmedien/personen/assistierendewissenschaftliche-mitarbeiterinnen/>

Annette & Oleg Kaufmann, Rechterswil, <http://www.oleg.ch/>

San Keller, Zurich, <http://museumsankeller.ch>

Monica Klingler, Zurich, https://de.wikipedia.org/wiki/Monica_Klingler,
http://tls.theaterwissenschaft.ch/wiki/Monica_Klingler

Jörg Peter Köppl, Zurich, <http://www.audiokunst.ch>

Sara Koller, Bern, <http://www.sarakoller.ch/>

Irena Kulka, Zurich irena.kulka@gmail.com

Pascal Lampert, Sta.Maria, <http://www.kuenstlerarchiv.ch/#!/artist/289>

Nina Langensand, Luzern, <http://www.ninalangensand.ch/>

Milenko Lazic, Zurich, <http://www.milenko.ch/>

Anna Maria Lerjen, Zurich, <http://www.lerjentours.ch/>

Marinka Limat, Avry-devant-Pont, <http://www.marinka.ch/>

Dominik Lipp, Aargau, <http://www.dominiklipp.net/>

Jürg Lüdi, Bern, <http://www.poolart.ch/mainmenu/contact/jurg.htm>

Tabea Lurk*, Basel, <https://www.fhnw.ch/de/personen/tabea-lurk>

Irene Maag, Basel, <http://irenemaag.ch/>

Valerian/Klara Maly/Schilliger, Bern, <http://www.malyschilliger.ch/>

Muda/Sus Mathis/Zwick, Basel, <http://www.mathiszwick.ch/>

Albena Mihaylova, Grenzach-Whylen, <https://www.am-contemporary.com/bendji-bendji>

Hansjörg Pfister-Köfler MIRZLEKID, Basel, <http://www.mirzlekid.ch>

Martina Morger, Balzers, <https://www.martinamorger.com/>

Marc Mouci, Zurich, <http://mouci.net/>

Irene Müller*, Zurich, <https://ffzh.ch/Personen/?PersonId=2931>

Riccarda Naef, St.Gallen, <https://riccardanaef.ch/>

Dawn Louise Nilo, Basel www.dawnnilo.com

Lika Nüssli, St.Gallen, <https://likanuessli.ch/>

PPP Progr Performance Plattform**, Bern, <http://www.progrperformanceplattform.com/>

Maricruz Peñaloza, Zurich, <https://maricruzpenaloza.wordpress.com/>

Joa/Christoph Iselin/Ranzenhofer Porte Rouge, Zurich, <http://www.porte-rouge.ch/>

Chris Regn, Basel, <https://www.bildwechsel.org/>

Suzana Richle, Zurich, <http://www.suzanarichle.ch>

Marion Ritzmann, Zurich, <http://www.marionritzmänn.com/#projects/space>

Tiziana Rosa, Zurich t.aurelia.rosa@gmail.com

Simone Rüssli, Teseguite/Lanzarote, <http://www.simone-ruessli.net>

Lara Russi, Zurich, <http://www.lararussi.ch/>

Dorothea Rust, Zurich, <https://www.dorothearust.ch/>

Andrea Saemann, Basel, https://de.wikipedia.org/wiki/Andrea_Saemann
,<http://www.sikart.ch/kuenstlerinnen.aspx?id=10503618>

Jan Schacher, Luzern, <https://jasch.ch/>

Katja Schenker, Zurich, <https://www.katjaschenker.ch>

Bruno Schlatter, Aarau, <http://noseland.ch/>

Dorothea Schürch, Zurich, <http://www.doch.ch/>

Rolf Schulz, DE, <http://paersche.org/artists/rolf-schulz/>

Nadina Seeger, Riehen, <http://www.nadine-seeger.ch/>

Bernadette Settele*, Zurich, <https://www.zhdk.ch/person/162390>
<https://www.hslu.ch/de-ch/hochschule-luzern/ueber-uns/personensuche/profile/?pid=1648>

Walter Siegfried, Zofingen, <http://www.ariarium.de/>

Francesco Spedicato, Winterthur spedi.spazio@gmail.com

Lara Stanic, Zurich, <https://www.larastanic.ch/>

Angela Stöcklin, Zurich, <http://thefusionprojects.blogspot.com/>

Beat Unternährer, Baar, <http://beatunternaehrer.com/>

Joëlle Valterio, Bern, <http://unwrapthepresent.blogspot.com/>

Margarit von Büren*, Luzern, <http://archivperformativ.zhdk.ch>
<http://www.performancechronikbasel.ch/>

Claudia Waldner Hartmann, Aargau, <http://www.claudiawaldner.com/>

Astrid Welburn, Zurich, <https://astridwelburn.com/>

Wassily Widmer, Zurich, <https://wassili.org/cal/>
Mathola Wittmer, Adligenswil, <http://www.mahtola.ch>

Julia Wolf*, Zurich,, <https://www.zhdk.ch/person/165397>

Thomas Zollinger, Biel, <http://www.ritualtheater.ch>

7.6 NOMINEES FOR THE SWISS PERFORMANCE ART AWARD

PERFORMANCEPREIS SCHWEIZ / Switzerland

The competition, which is held nationally every year since 2011, is open to applications from artists with a performative practice from all disciplines. The Performance Award Switzerland is an initiative of various Swiss cantons and cities based on partnership. www.performanceartaward.ch

Nominees 2011-2018:

Alexandra Bachzetsis (2012) <http://www.alexandrabachzetsis.com/>

Iris Baumann (2012) <http://irisbeatrice.net/>

Nino Baumgartner (2013) <http://www.ninobaumgartner.com>

Domenico Billari (2011) <http://www.billari.ch/artist/>

Renata Burckhardt (2012) https://www.literapedia-bern.ch/Burckhardt,_Renata

Californium 248 (2011)

Mio Chareteau (2014) <http://www.miochareteau.com>

Martin Chramosta (2016) <http://www.martinchramosta.net>

Nicolas Cilins & Tina Smoljko (2017) <http://www.nicolas-cilins.com>

Quynh Dong (2012) <http://quynhdong.ch>

Lilian Frei (2015) <http://www.lilian-frei.ch>

Gilles Furtwängler & Anne Rochat (2013) <http://www.sayyesordie.tumblr.com>

Iris Ganz (2012) <http://www.irisganz.ch>

Julia Geröcs (2014) <http://www.juliageroecs.com>

Nagi Gianni (2018) <https://www.nagigianni.com>

Antoine Guay & Jony Valado (2018)

Christophe Jaquet (2013) christophejaquet@gmail.com

Gregory Hari (2017) <https://harigregory.allyou.net>

Gisela Hochuli (2014) <http://www.giselahochuli.com>

Leo Hofmann & Benjamin van Bebbber (2017) <http://www.leohofmann.com>
<https://benjaminvanbebbber.jimdo.com/>

Judith Huber (2018) <http://www.judhu.ch>

Lauren Huret (2015) <http://www.laurenhuret.com>

Silvia Isenschmid (2013)

Florence Jung (2013) <http://www.florencejung.com>

San Keller (2016) <http://museumsankeller.ch>

Sandra Knecht (2018) www.sandraknecht.ch

Berta Koch (2014) <http://www.bertakoch.org>

Nils Amadeus Lange & Janet Haufler (2014) <http://nilsamadeuslange.com/bio.html>

Jérôme Leuba (2017) <http://www.jeromeleuba.com>

Annina Machaz & Mira Kandathil (2017)

Angela Marzullo (2015) <http://www.angelamarzullo.ch>

Lou Masduraud & Antoine Bellini (2015) <http://www.masduraud-bellini.com>

Jeremy Nedd (2018) <http://www.jeremynedd.com>

Garrett Nelson (2016) <http://www.garrettnelson.ch>

Dawn Nilo (2017) <http://dawnnilo.com>

PRICE (Mathias Ringgenberg) (2018) <http://theworkofprice.tumblr.com/>

Suzana Richle (2011) <http://www.suzanarichle.ch>

Marion Ritzmann (2011) <http://www.marionritzmann.com>

Anne Rochat (2011) <https://vimeo.com/user4604752>

Darren Roshier (2014) <http://darrenroshier.com>

Romy Rüegger (2015) <http://www.farfar.ch>

Dorothea Rust (2016) <http://www.dorothearust.ch>

Sarina Scheidegger (2012) <http://sarinascheidegger.com>

Manuel Scheiwiller (2011) <http://www.manuelgoliath.ch>

Katja Schenker (2015) <http://www.katjaschenker.ch>

Dorothea Schürch (2012) <http://www.doch.ch>

Gregory Stauffer & Tarik Hayward (2012) <http://lecabinetdescuriosites.ch>

Ramaya Tegegne (2017) <http://www.ramaya.ch>

Melissa Tun Tun (2016) <http://melissatuntun.ch>

Ultra (Martin Bieri, Orphea Carcano, Thomas Köppel, Nina Langensand) (2016)
<http://www.ultraproduktionen.net>

Urnamo (Ali Al-Fatlawi, Wathiq Al-Ameri) (2011/2016)
<http://www.urnamo.ch> Anaïs Wenger, GE (2018)

Philippe Wicht (2015) <http://www.philippewicht.com>

Martina-Sofie Wildberger (2014) <http://www.martinasofiewildberger.com>

7.7 CURATORS

After a peak in performance art in the 1970s and early 1980s, performance art disappeared from museums and galleries in the 1990s. Thus, in the late 1990s until today, performance artists developed and curated formats themselves in order to present their own work and that of others.

These are some of the artists who curate performance art:

Filippo Armati, PERFORMA, Tessin, performa.festival@gmail.com

Christine Bänninger, ZWISCHENRÄUME, Zurich, kristl@bluewin.ch

Maya Bösch, COMPAGNIE STURMFREI, GRÜ/Transthéâtre,
JETER SON CORPS DANS LA BATAILLE, Geneva, mboesch@ciesturmfrei.ch

Simone Etter, KUNST DER BEGEGNUNG, Basel, simsamsum_13@hotmail.com

Meinrad Feuchter, LES JOURS DES EPHEMERES, Switzerland
art@lesjoursdesephemeres.ch

Chri Frautschi, LOKAL-INT, Biel, info@chrifrautschi.ch

Flavia Ghisalberti, BUTOH OFF, Freiburg, Strasbourg, Baselflaviaghisalberti708@gmail.com

Yvonne Good (Koordination), GUCK MAL GÜNTHER, KUNST,
Lenzburg, info@guckmalkunst.ch

Pascale Grau, KASKO Basel, ARCHIV PERFORMATIV Zurich,
PANCH PERFORMATIVE ARCHIVE, Switzerland, pascale.grau@panch.li

Gisela Hochuli, THE GATHERING, KUNST DER BEGEGNUNG, Basel,
PPP PROGR PERFORMANCE PLATTFORM, Bern, nexus@giselahochuli.com

Judith Huber, KASKO Basel, KUNSTEXPANDER, Aarau, migma, Luzern, (ort), Emmenbrücke,
judith.huber@panch.li

Parvez Imam, SRINAGAR BIENNALE, Basel, parvezimam@gmail.com

Olivia Jaques, PERFORM PERFORM, Bad Bonn, PERFORMATORIUM, Wien,
olivia.f.jaques@gmail.com

San Keller, STROMEREIEN, Zurich, BONE, Bern, sankeller@bluewin.ch

Monica Klingler, ZWISCHENRÄUME, Zurich, mklingler49@gmail.com

Tom Lang, PERFORM NOW! Winterthur, tom.lang@dplanet.ch

Dominik Lipp, THE GATHERING, FORWARD, Aargau, domlipp@yahoo.de

Juerg Luedi, PPP - PROGR PERFORMANCE PLATTFORM, Bern, juerg.luedi@poolart.ch

Valerian Maly, BONE, Bern, valerian.maly@hkb.bfh.ch

Martina Morger, STEREOSKOP, Zurich, martina.morger@gmail.com

Marianne Papst, KUNST DER BEGEGNUNG, Basel, marianne.papst@gmx.ch

Maricruz Peñaloza, PERFORMANCE REIHE NEU-OERLIKON, Zurich,
mcpenalaza@icloud.com

Chris Regn, BILDWECHSEL Hamburg, KASKO, Basel, info@kasko.ch

Dorothea Rust, DER LÄNGSTE TAG Zurich, LEGS, Zurich, rust.doro@bluewin.ch

Andrea Saemann, INTERNATIONAL PERFORMANCE ART GISWIL, PERFORMANCEPREIS SCHWEIZ (Koordination –2017), contact@performanceart-giswil.ch

Ruedi Schill & Monika Günther, INTERNATIONAL PERFORMANCE ART GISWIL (-2013), <https://www.artlog.net/de/institution/galerie-apropos>

Nathalie Stirnimann, PERFORM PERFORM, Bad Bonn, stirnimannnathalie@gmail.com

Joëlle Valterio, UNWRAP THE PRESENT, PPP – PROGR PERFORMANCE PLATTFORM, Bern, unwrapthepresent@gmail.com

Claudia Waldner, NEOSCOPE, Zofingen, claudia.waldner@kunsthauzsofingen.ch

Gabi Widmer, O.T. RAUM FÜR AKTUELLE KUNST, Luzern, gabi.widmer@ot-raumfueraktuellekunst.ch

Wassili Widmer, STEREOSKOP, Zurich, wassiliwidmer@gmail.com

Thomas Zollinger, BODY & FREEDOM FESTIVAL, Switzerland, info@ritualtheater.ch

These are some curators who are not artists themselves
but curate performance art regularly:

Madeleine Amsler, POINTS D'IMPACT, .PERF Geneva, PERFORMANCEPREIS SCHWEIZ (Koordination 2018–) contact@performanceartaward.ch

Anja Dirks, FESTIVAL BELLUARD BOLLWERK INTERNATIONAL, Freiburg, anja@belluard.ch

Véronique Ferrero Delacoste, FAR°, Nyon, veronique@festival-far.ch

Marie-Ève Knoerle, PIANO NOBILE, POINTS D'IMPACT, .PERF, Geneva, marie-eve.knoerle@pianonobile.ch

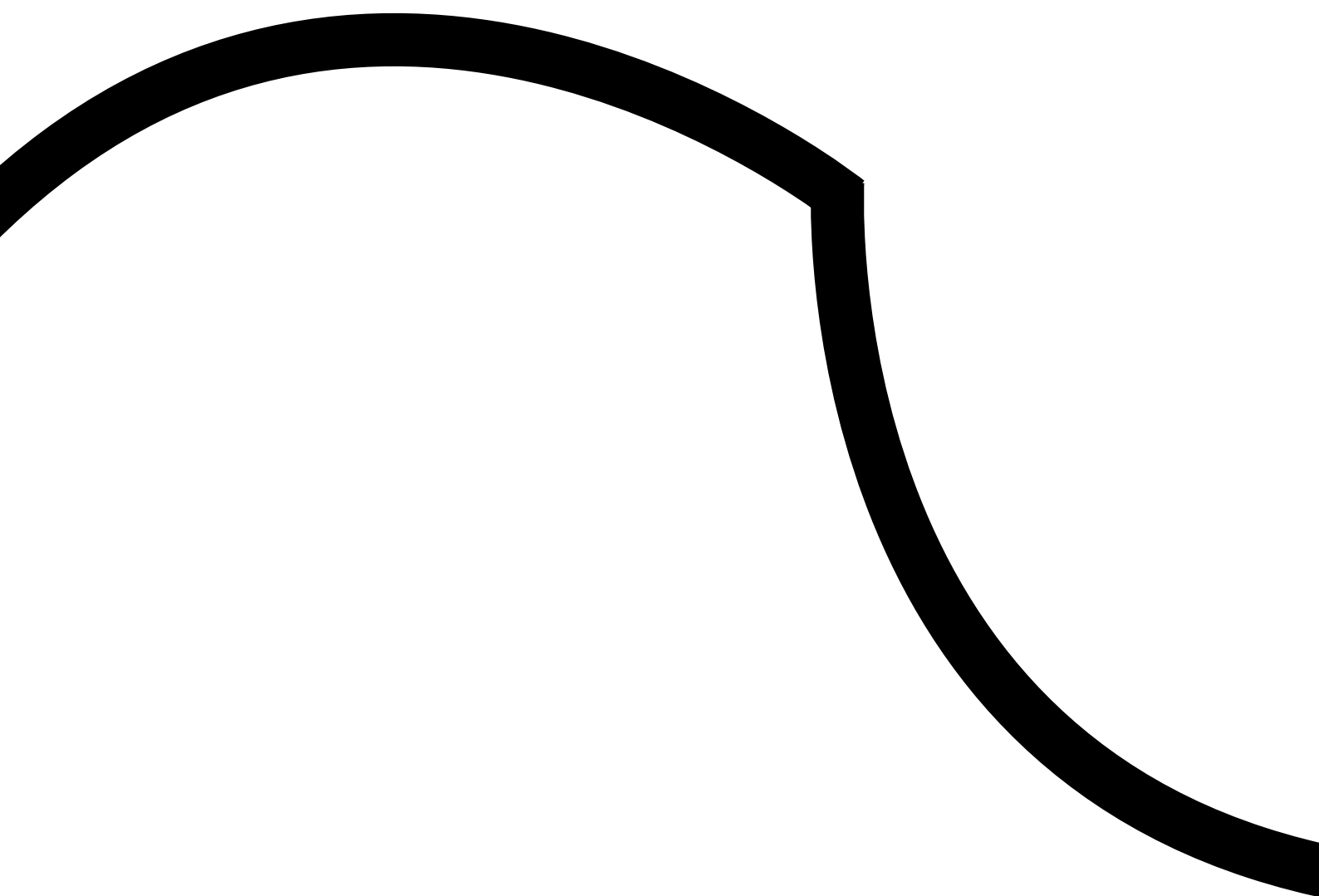
Elise Lammer, ALPINA HUUS, <https://www.facebook.com/events/alpina-huus/1967814260103442/> elise@salts.ch

Irene Müller, DER LÄNGSTE TAG, Zurich, muellersbuero@gmx.ch

Sibylle Omlin, BONE, Bern, sibylle.omlin@bone-performance.com

Patrick de Rham, ARSENIC, Lausanne, patrick.derham@arsenic.ch

Michael Sutter, KUNSTRAUM TEIGGI, KUNSTHALLE LUZERN, m.sutter@switzerland.net



Live Art
Development
Agency

swiss arts council
prohelvetia