

an
interdisciplinary
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on
performance
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20-21 April 2018
The Tomlinson
Centre
London, UK

QUEER
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PROJECTS

April 20, 2018

- 10:00–10:30** **Registration and Coffee**
- 10:30–10:45** **Introduction**
- 10:45–11:15** **Irene Alcubilla Troughton**
Between Liveness and Presence:
Gob Squad's Paradox
- 11:15–11:45** **Pierre Saurisse**
Historic Performance in the 1990's:
Reaching Maturity
- 11:45–12:15** **Clare Johnson**
Waiting for Marina: Generosity
and Shared Time in Marina
Abromovic's 512 Hours
- 12:15–13:15** **Lunch Break**
- 13:15–13:45** **Marie Louise van Boldrik**
How the Delegated Performance of
Renée Kool Comment on the Gendered
Manifestations of Affective Labour
- 13:45–14:15** **Ozlem Koksall**
Dying to Exclude:
Body, Hypervisibility and Personhood
in Santiago Sierra's "Persons Paid to
Have Their Hair Dyed Blonde"
- 14:15–14:45** **Tanja Schult**
Steven Cohen's Cleaning Time
(Vienna): a Shandeh un a Charpeh
(a Shame and a Disgrace)
- 14:45–15:15** **Coffee Break**
- 15:15–15:45** **Eda Sancakdar Onikinci**
(Un)veiling the Hysteric: the Veil in the
19th Century Performance of Hysteria
- 15:45–16:15** **Zeynep Naz Inansal**
Reclaiming the Witch through
Performance Art: Witch Performances
as a Form of Activism

April 21, 2018

- 10:00–10:30** **Hallie Abelman***
Ethical Means, Radical Opportunity:
Pets in Performance
- 10:30–11:00** **Leyla Ersen***
A Suggestion on Comparing
Performance of Drag and Shaman
- 11:00–11:30** **Coffee Break**
- 11:30–12:00** **Onur Uz**
The Evolution of Open Mics as a "Free
Space" of Artistic Solidarity
- 12:00–12:30** **Çaglar Yigitogullari***
Performance and Protest:
Using Post Traumatic Psychology in
Post Dramatic Theatre
- 12:30–13:30** **Lunch Break**
- 13:30–14:00** **Tuna Erdem and Seda
Ergul (Istanbul Queer Art
Collective)**
Performance and the Queer Art of
Failure
- 14:00–15:30** **Ovul O. Durmusoglu,
Pauline Doutreluingne,
Katalin Erdödi***
Round Table Discussion: Curating
Performance
- 15:30–15:45** **Closing Remarks**

* This presentation will be via Skype

IRENE ALCUBILLA TROUGHTON

Utrecht University

Irene Alcubilla Troughton graduated in Hispanic Philology in 2013, followed by a Research Master in Theory and Critic of Culture. Currently is a first-year student of the RMA Media, Art and Performance at the University of Utrecht. She has participated in several International Symposia and Conferences and has published an article in the proceedings of both of them: the 3rd International Conference on Gender and Communication (2016, Sevilla) and the 21st Conference on The Place of the Hispanic Culture in a Globalised World (Münich, 2017). Her main interests now lay on the intersection between technology and body, disability studies in relation to theatre and the documentation of performing arts.

Between Liveness and Presence: Gob Squad's Paradox

In this paper, I will analyse the intersection between audio-visual devices and performance in two plays by the collective Gob Squad: *Kitchen* and *Room Service*. Based on the work of scholars such as Ramsgard, Higgings, Schröter and Rajewsky, I will consider these pieces as intermedial, inasmuch as their blurring between media enables new perceptions, as well as an ethical positioning towards “original” pieces of art and audiences. By means of a material, semiotic and philosophical approach to the technologies used in the performances, I will trace how perception and meaning is constructed. Furthermore, this analysis will aid me in exposing how Gob Squad’s techniques challenge ontological debates on theatre. After a review of these discussions through the work of Fichter-Lichter, Phelan, Auslander, Copeland and Goebbles, I will demonstrate how Gob Squad’s intermedial performances provide a different understanding of theatre that undermines binary divisions on live/recorded, presence/absence and immediacy/mediation. Finally, I will investigate the way in which *Kitchen* and *Room Service* deconstruct these dichotomies by creating numerous layers of technological mediation. Through video, headphones, recordings and telephones, the audience is able to participate in a relation with the actors and themselves that shifts between closeness and distance, reality and fiction, theatre and film.

PIERRE SAURISSE

Sotheby's Institute of Art

Pierre Saurisse is a Lecturer in Contemporary Art at Sotheby's Institute of Art in London. His book *La Mécanique de l'imprévisible* [Mechanics of the Unpredictable] explores the question of chance in art in the 1960s. Recent research has concentrated on performance art. His articles on the artists Gilbert and George were published in *Territoires Contemporains* and *Visual Culture in Britain*, and he has written on stillness in performance for the journals *Sculptures* and *Espace Art Actuel*. His essay on the image of the artist in films will be included in the forthcoming book *The Mediatization of the Artist* (Palgrave Macmillan).

Historic performance in the 1990s: reaching maturity

A reflection on performance works from the past gained momentum in the 1990s. By then, only a handful of artists who had contributed to the emergence of performance as an artistic practice in the 1960s and 1970s were still involved in live art. The display of photographs and films had become the standard form of exhibitions on what RoseLee Goldberg dubbed 'the golden years' of performance. This paper examines curatorial strategies aimed at staging the 'presence' of performance works from the past at a time when the original artists were ageing and performance was historicised by curators and scholars alike.

In 1992 Marina Abramovic reflected on her own career by staging partial re-enactments of past performance works in *The Biography*. Along with Allan Kaprow, who integrated the 'reinvention' (his term) of performance as an integral part of his practice, Abramovic was one of the very few artists who confronted the question of the longevity of live works. In parallel, large scale exhibitions set themselves the task of charting the history of performance. However, exhibitions such as *In the Spirit of Fluxus* (1993), *Hors Limites* (1994) and *Out of Actions* (1998) had in common to favour an object-oriented approach. There were efforts made to re-engage with the live component of performance art by inviting artists to re-perform works conceived twenty or thirty years earlier, but these were rather marginal. The paradoxes inherent in the reiteration of historic performance are reflected in the scholarship of the time, and came notably to the fore when Peggy Phelan proclaimed in 1993 that 'Performance's only life is in the present'. As a sense of the history of performance art was taking root, museums navigated between the absence of original performance works and the various possibilities of the materialisation of their presence.

CLARE JOHNSON

University of the West of
England

Clare Johnson is Associate Professor (Art & Design) at the University of the West of England. She has published on a range of women artists including Yoko Ono, Tracey Emin and Eleanor Antin. Her monograph, *Femininity, Time and Feminist Art*, was published by Palgrave Macmillan in 2013.

Waiting for Marina: Generosity and Shared Time in Marina Abramovic's 512 Hours

This presentation examines Marina Abramović's performance, *512 Hours* (Serpentine Gallery, London, 2014) as a catalyst for thinking about forms of criticality needed to respond to contemporary conditions of neoliberal culture. I ask what kind of criticality, if any, is generated by the project and how this is informed by the artist's history of 'endurance performances', which test the limits of her bodily and emotional strength. In this pared down performance Abramović was present in the gallery between 10am-6pm, six days a week between 11 June and 25 August. Building on her critically acclaimed 2010 performance at the Museum of Modern Art, New York, *The Artist Is Present*, much was made in the weeks preceding *512 Hours* of the idea of doing nothing with Abramović. However, as with many performances in which it appears that nothing is happening, *512 Hours* was replete with expectation and reminded participants that not being busy is not the same as doing nothing. In this presentation, I examine what this realization can offer as a critique of neo-liberal imperatives to produce tangible outcomes, act in a purposeful way and measure productivity.

512 Hours is an intensely affective performance. It invited participants to slow down and dispense with the pressures of everyday life. Drawing on Jennifer Doyle's brilliant critique of art criticism's derogatory attitude towards 'feelings', my intention here is to fold argument into experience of the performance and to suggest that the emotional aspect of *512 Hours* is not detached from its critical potential. By focussing on one performance in detail, my aim is to explore Abramović's use of slowness as a medium with which to engage affectively with others. My hypothesis is that this slowness opens up a new approach to criticality, which takes generosity and shared time as its key drivers.

MARIE LOUISE van BOLDRIK

Radboud University

Marie Louise van Boldrik is currently in her final year of the research master 'Art and Visual Culture' at the Radboud University in Nijmegen (the Netherlands), where she specialises in participatory art practices.

How the Delegated Performances of Renée Kool Comment on the Gendered Manifestations of Affective Labor

It has been noted by many that the widespread emergence of art practices which center on social interactions in the 1990s, seems to mirror the concurrent ascendancy of the service industry in Post-Fordist economies and this industry's demand for affective labor. Especially artists like Rirkrit Tiravanija - who was championed in Nicolas Bourriaud's 'Relational Aesthetics' (1998) - have been criticised for simply creating new networking-opportunities. Though 'delegated performances' (a term coined by Claire Bishop) are often lumped together with other 'relational' art projects described by Bourriaud, their response to the rise of the service industry might be considered quite different from related 'social' practices in art.

Take the piece 'Hi, how are you today?' by Renée Kool (Amsterdam, 1961), for instance, which was performed at the opening of the exhibition 'Parler Femme' (Museum Fodor, 1991). For this performance Kool hired two American hostesses - dressed and groomed for the part - to approach every visitor and welcome them to the exhibition. Their performance was scripted and focussed on their exaggeratedly affective vocalisation (after the opening an audio-recording of their performance would be played for the rest of the exhibition). 'Hi, how are you today?' put the affective labor of the service industry on display, unveiling the effort it requires (one could, for example, hear the slips in the sound installation - 'God, can't get that last phrase'). As the title of the exhibition (a reference to Luce Irigaray) might already have suggested, the performance also highlighted the gendered manifestations of affective labor. This paper will analyse Kool's (feminist) critique on the Post-Fordist division of labor seen in performances like 'Hi, how are you today?' and 'De Opening' (1991).

OZLEM KOKSAL

Westminster University

Ozlem Koksak is a lecturer at Westminster University, Faculty of Media Arts and Design in London. She is the author of *Aesthetics of Displacement: Turkey and its Minorities on Screen* (Bloomsbury, 2016). Currently she is working on the cultural significance of hair by looking at its uses in art.

Dying to exclude: Body, Hypervisibility and Personhood in Santiago Sierra's *Persons Paid to Have Their Hair Dyed Blond*

In 2001, Spanish artist Santiago Sierra hired 36 immigrants in Venice for his *Persons Paid to Have Their Hair Dyed Blond*. Sierra is known for his controversial installations often involving human bodies. In this particular 'piece', as the title indicates, Sierra hired a group of people and dyed their hair blonde. The only condition was them to have naturally dark hair and they were paid \$60 for their participation.

Sierra's work is often discussed within the framework of "relational aesthetics" without paying much attention to the relations that exist prior to the work. This paper, however, will discuss this particular performance by focusing on hair and the ways in which we perceive hair, i.e. its cultural significance. It will locate this piece in Sierras' overall interest in marking bodies through performance and make connections to other performances utilising human hair.

TANJA SCHULT

Stockholm University

Tanja Schult is a researcher and teacher at the Department of Culture and Aesthetics at Stockholm University. She has studied Art History, Scandinavian Studies and Theatre & Media Studies in Erlangen, Lund and Berlin. In 2007, she completed her PhD at Humboldt University, Berlin. The thesis was published as *A Hero's Many Faces. Raoul Wallenberg in Contemporary Monuments* by Palgrave Macmillan in 2009. She is the author and editor (with Eva Kingsepp) of *Hitler für alle. Populärkulturella perspektiv på Nazityskland, andra världskriget och Förintelsen* (2012) and (with Diana Popescu) of *Revisiting Holocaust Representation in the Post-Witness Era* (2015). Schult has received funding from Riksbankens Jubileumsfond for her research project *The Holocaust in Swedish Art* (2009–12) Her current research project *Making the Past Present: Public Perceptions of Performative Holocaust Commemoration since the year 2000* is financed by the Swedish Research Council.

Steven Cohen's Cleaning Time (Vienna): a Shandeh un a Charpeh (a Shame and a Disgrace)

On two occasions in 2007, South African performance artist Steven Cohen re-enacts the so called Reibpartien from spring 1938, when Jewish citizens were forced to clean the streets of Vienna. With its delicate ferry-tale-like make up, this lost stranger ventures through the streets, a grotesque epiphany, pushing the dirt back and forth, acting as a living reminder of the ongoing need of confronting the shame and disgrace resulting from the historical events. In his artistic rendition of the street-washing Jew, Cohen is equipped with oversized and highly symbolic props, as the giant red tooth brush, and authentic items as the Judensterne and a gasmask. This strange being, almost naked, is pulled down by oversized red lacquer plateau high heels and burdened by a Chanukah candelabra. From his pole, a cork adorned with crystals sticks out catching the viewer's reluctant but recurrent attention. Cohen uses exaggerations as well as his own, very much alive body to express the grotesque absurdity of the situation Austrian Jews were exposed to in 1938. The performance reflects the physical and emotional pain these events caused to the Jews and alludes to the enrichment that resulted from the expropriation and murder of the European Jews. Cohen's street-intervention occupied places of historical relevance: the Heldenplatz where thousands of Austrians cheerfully saluted Hitler; Albertinaplatz – where Alfred Hrdlicka's much debated Monument against War and Fascism was erected in 1988; as well as Judenplatz where since 2000 Rachel Whiteread's Holocaust Memorial can be found. The fleeting yet powerful images created testify of the need for continued confrontation with Austria's complicity, guilt and shame; they address the need for ample Jewish self-representation, and question the monument genre's ability to commemorate the Holocaust. In order to answer how effective Cohen's performative working through time and space was I will analyze his intervention in relation to the historic sites' symbolic meanings and explore the material which remained: the artist's ten-minute video and a photo series by photographer Marianne Greber (purchased by MUSA in Vienna and the Rupertinum in Salzburg). Insights to visitor reception offer an ORF documentary and the ORF program *Lebensart*. Their reactions are of importance, since Cohen's performance is created not only in the public space but with the public. He succeeds to convey performative engagement: his mythical tragic-comic persona makes visible something that passers-by may not have been aware of, namely their lack of reflectivity of what is in fact being enacted, the behavior many Austrians displayed when seeing their fellow citizens publicly humiliated 69 years earlier. The reactions to Cohen's embodiment revealed rather frightening similarities with those faced by the Viennese Jews in 1938: people laughing, enjoying the unfamiliar scene in the familiarity of the city setting, taking pics with their mobile phones.

EDA SANCAKDAR ONIKINCI

University of Southampton (Un)veiling the hysteric: the veil in the 19th century performances of hysteria

Eda Sancakdar Onikinci is a PhD student at the University of Southampton, Winchester School of Art. Her research interests include 19th-century visual culture, histories of photography, visual representation of the face, and construction and visualisation of personal memory through archives. She has an MFA in Visual Communication Design from Istanbul Bilgi University where from 2011 to June 2017 she was also a lecturer in the Department of Film. Her teaching included theoretical and practical courses on the representation of the face and the body and the relationship between the spectator and the screen. Her current research investigates the overlooked history of photographic representation of Ottoman/Muslim women. Exploring both official and personal photographic archives, her research focuses on how photographic camera altered the definition of the “feminine”, by rendering female face (in)visible through discursive photographic practices. She is also a photographer specializing in the documentation of live art performances.

19th century introduced hysteria as a symptom, a posing and “a thrilling secret performance of femininity.” Hysteria in that sense, was a sexual disorder not strictly limited to women, but always directly equated with femininity and femininity meant deception. In the 1870’s, Jean Martin Charcot’s experiments on the hysterics were indeed accepted as the proof that theatricality and deception as reiterating symptoms of the hysterics, were the very manifestations of the feminine unearthed. The “real hysteria” then, was all pose and attitude. It was a performance of the non-existent, a pseudo-hypertrophy, an inflated face. Hysteria, as Didi-Huberman argues, was a mask, a *veil* of the “true” organic symptom. In this paper, I will examine some of the 19th and early 20th century documentations of the performances where hysteria was visualised through the interaction between the veil and the female corporeality. Particularly, I will look at the *Dance Serpentine* (1896) by Loie Fuller and “scientific” photographs of Barbaduc and Duchenne who attempted to “document” hysterical performances. Through this reading, I will explore how (in)visibility and deception was represented in the form of a hysterical striptease. In the process, the veil will be read as an extension of a feminine membrane, a layer of blur that covers the skin and plays tricks to the eye. Subsequently, I will look at the ways in which the early forms of visual apparatus altered the ways by which these performances have been experienced. Since, for the 19th century, camera was not merely a recording device but an experimental and even a performative procedure. Through such excavation, I will trace the image of the veil, the “aura hysterica” as it extended the limits of the female corpus and mutated into the noise on the screen, to the white speck on the lens.

ZEYNEP NAZ INANSAL

Utrecht University

Zeynep Naz Inansal is a writer and a researcher. She received her BA in Film and Television, with Honours, from Istanbul Bilgi University. She then, worked as a writer for art magazines in Istanbul for three years. She is now an RMA Candidate in Media, Art and Performance Studies at Utrecht University, Netherlands

Reclaiming the Witch through Performance Art: Witch Performances as a Form of Activism

The witch, as a concept, is having a comeback in visual culture, literature, film, television and performance art. In the past five years, there has been a notable increase in live performance pieces that center themselves around the theme of 'the witch'. Jex Blackmore who identifies as a witch and stages performance protests, Linda Stupart who performs occult rituals as a part of her live performance, and Sophie Jung who uses it merely as a stage persona are some of the examples of this trend. Legacy of the Witch Festival, that is honouring the witch and its legacy through live art such as musical and burlesque performances, is being held every year in Brooklyn, NY since 2015. What exactly is the legacy of the witch? Considering its historicity, the witch is a symbol of oppression, persecution and empowerment. Therefore using it as a theme for performance art is not just an aesthetical choice, but also a political one. Reclaiming this identity that was once forced upon people and reenacting it through performance art opens ways for new discussions. Could performing the witch as an identity be considered as a form of activism? How does this performative constitution of identity relate with embodiment? To what extent and in what ways, the 'liveness' aspect of the witch performances is crucial to the performance? This paper aims to answer these questions through analyzing contemporary examples of witch-themed, live performance art, in order to have a better understanding of the activism that could be performed through live art.

HALLIE ABELMAN

Sandberg Institute

As a performance studies scholar, I am primarily concerned with the historical and ongoing exploitation of nonhuman animals in performance art, and the ways in which animals are used to perpetuate colonialism. As an artist, I tread the line between performance art and animal activism, or eco-theatre, positioning myself among the strong lineage of queer performance artists and storytellers making relevant and ethical work about animals. My performances are rooted in ethnographic research conducted within my community.

Ethical Means, Radical Opportunity: Pets in Performance

This paper addresses how a select few works of contemporary performance art incorporating live cats or dogs can be seen to have shifted the very grounds upon which the categories of ‘art’ and ‘animal’ are based. Through their engagement with live domesticated animals, namely pets, the artists responsible for these works have made significant contributions to dialogues within the growing fields of human-animal studies and interspecies performance. The works in question require people to reconsider what they define as ‘art’ – a category as broad and generic as ‘animal’. The first part of this paper addresses Performances for Pets, which, interpreted through the lens of a William Kentridge passage, calls into question strange methods of performance as they relate to the ownership of work and audience participation. The second part argues for Heart of a Dog, a work by Laurie Anderson, to be placed in a category alongside other works of the same title. This analysis begins to deconstruct the ways that dogs, and their “big hearts”, have been used repeatedly as metaphors in works of performance art and literature throughout time. The third part focuses on the vulnerability of bodies in performance, both human and non-human, by exploring nudity and nakedness in Emily Kocken’s work Come-Go-Stay, drawing parallels to a famous poem by Gertrude Stein.

LEYLA ERSEN

Istanbul Technical University

Leyla Ersen completed her degree in Illustration, University of the Arts London, Camberwell College Of Arts in 2005. After her return to Turkey, she worked as a research assistant in Istanbul Kültür University at the Fine Arts Faculty and she was graduated from Art Management MA programme with her thesis "Cultural Identity in Contemporary Artworks in Turkey" in 2008. She started her phd degree in art history in Istanbul Technical University. She worked as a lecturer in Fine Arts Faculty in Istanbul Arel Universty until 2011. She started working at Art Academy Istanbul, a private atelier where she prepared students applying to art colleges overseas but she started teaching in her own studio after 2014. In her ongoing phd thesis, she specializes in queer theory, drag performance and contemporary art.

A Suggestion On Comparing Performance of Drag and Shaman

This is an experimental essay in an effort to suggest a different approach about drag performativity. In this essay, men entertainers who cross-dress; drag icons among modern era icons and primitive society male shaman who gender bends for rituals will be compared. It is asserted that Shaman tries to communicate with nature by gender fluidity during his ritual/performance. Besides, drag performer also pushes boundaries between genders and questions gender patterns that are defined natural by society. Secondly, it will be stated that totemic system, for which the shaman is uppermost, consists of fetish objects. These fetish objects are the symbolically representations of primitive societies. It will be asserted that popular culture made iconic figures, such as artists, footballers and singers are the postmodern era totems, therefore they create the modern era fetishes. Fetishization of modern iconic figures will be exemplified again via, drag icons.

ONUR UZ

Performance Artist

Onur Uz received his BA in Media and Communication Systems from Istanbul Bilgi University in 2014. During his undergraduate study, he became one of the co-founders of the nationally broadcast University radio, RadyoVesaire. In 2014, he was selected to represent Turkey at an international arts project "Roots and Routes" as a composer and songwriter and his song "Illusions" was performed in Cologne as a part of the project's launch concert. He received his MA degree in Media Studies from Warwick University in 2016. During his postgraduate study, he gave a TEDx talk on creativity entitled "What If You Weren't Afraid". He has worked as both a journalist and opinion writer in several news outlets like London Turkish Gazette, Hackney Magazine, Olay Newspaper and he hosts a weekly Open Mic Night at Babel Art House in London.

The evolution of Open Mics as a "free space" of artistic solidarity

Drawing on my observations of artistic performance and creative processes as a musician, I will talk about how performance, especially in London, has turned into a way of "self-expression" through the proliferation of Open Mics, giving musicians a free space (usually) to perform at a performance venue.

At Babel Art House, based in Stoke Newington, I host a weekly "Open Mic" with different themes each week, be it "Love", "Forgiveness", "Heartbreak" and more. Throughout my venture, I have observed open micers shifting from being "amateur artists" to becoming and living their own truth, when they are given a chance of speaking out. One of the most memorable moments, for example, happened when a drag queen came to the show, recited a poem and in the end confessed that she'd started doing drag initially to cover the bruises on her face, that happened as a result of an attack against her. Through time, her drag stayed on to become her "self expressed art" which primarily got engendered by a devastating experience. I also do believe, live performance is not only an exhibition of "talent" or "art" but has been turned into a way of "safe-expression". In other words, people who have performed at my open mic do not particularly identify as "artists", "talents" or "creatives" - being on stage, is a process of "healing" for most of them, and we all learn together.

ÇAGLAR YIGITOGULLARI

Performance Artist

Caglar Yigitogullari is an actor and performance artist. He worked as an actor at Istanbul City Theatre for 15 years in many different genres of theatre. Besides acting, he started producing his own works in the performance field, through which he was invited to more than 20 countries and 50 festivals all over the world. He has been awarded many times as best actor, the actor of the year and emerging artist both in Turkey and abroad. Because of the political situation in Turkey, 11 months ago he fled to Berlin, Germany where he continues his projects.

Performance and Protest:

Using Post Traumatic Psychology in Post Dramatic Theatre

As a performance artist who was both politically and physically stuck in Turkey's geography, which was wrecked by coups and political pressures, I decided to "not act" the texts that the dominant political understanding required from me and thus found myself fallen out with my occupation. Living and working in Turkey's politically and artistically impoverished environment as a performance artist for years, forced me to reinvent the idea of "punk" in my work. The necessity of self-expression through any means available and the "do it yourself" aesthetics became the driving concepts of my work. Occupying unused buildings and making fanzines in order to reach the "elected" audience enabled moments of escape to scream out how I felt and survived in that environment as a guerrilla artist. With this psychological and political understanding, I started creating physical, political or emotional obstacles and challenges in my work and to take physical and political risks in front of the audience. Things like walking on glass with bare feet, using national anthem on stage, fighting the extreme urge to sleep created by sleep pills during the performance, challenging dogmatic religious rules and performing with tied hands and feet etc, became part and parcel of my understanding of performance which I would like to elaborate in this presentation.

TUNA ERDEM and SEDA ERGUL (ISTANBUL QUEER ART COLLECTIVE)

Performance Artist

Tuna Erdem received her MA in “Film and Art Theory” from the University of Kent and her Phd in “Film, Television and Theatre” from the University of Reading. She was a lecturer at Istanbul Bilgi University for 16 years. Seda Ergül received her MA in Music, from Istanbul Bilgi University where she also worked as a lecturer for 12 years. Both have published on queer theory in various edited volumes in Turkish and they have edited a volume of articles called “Fetish Substitute” (Fetis Ikame, Sel Publishing, 2014). They have been working as artists together since 2004 and perform not only within the Istanbul Queer Art Collective but also as the drag duo Scrumptious Presumptuous. They produce and host a monthly performance party in London called Turkish Delight.

Performance and Queer Art of Failure

Drawing on two of their performances, *50.000* (2014) and *A/so No* (2016), The founding members of the Istanbul Queer Art Collective, Seda Ergül and Tuna Erdem, will explain their own interpretation of what Jack Halbersteim calls the queer art of failure. By relating their experience and showing documentation of a performance that failed to achieve its intended purpose (*50.000*) and a performance whose very aim was to fail (*A/so No*), they will explain their understanding of performance as an art form not only open to but also embracing failure.

ROUND TABLE DISCUSSION: CURATING PERFORMANCE

KATALIN ERDÖDI

Katalin Erdödi is a curator, dramaturgy advisor and researcher based in Graz and Vienna. Active in the fields of contemporary art and performance since 2004, she has worked internationally for performing arts and visual arts institutions, such as Trafó House of Contemporary Arts (Budapest), Ludwig Museum (Budapest), GfZK – Museum of Contemporary Art (Leipzig) and most recently, 2013–15 as curator at brut Wien and artistic director of imagetanz – Festival for Choreography and Performance (Vienna). Since 2018 she is curator at steirischer herbst festival (Graz).

Alongside her work for institutions, she has co-founded and co-curated a series of independent cultural initiatives in Hungary: PLACCC – International Festival for Site-specific Performance and Art in Public Space (2008–11), Body Moving – Contemporary Dance in Urban Spaces (2009–14) and Social Honey (2013), a public art project bringing together art, political critique and community engagement. Between 2015 and 2017 she worked as an independent curator in Austria and Hungary, on long-term collaborations with artists such as Núria Güell (Enjoy Austria, 2016) and Antje Schiffers (I like being a farmer and I would like to stay one, 2017–2018), as dramaturgy advisor for Gin Müller, Oleg Soulimenko, Sööt/Zeyringer and Doris Uhlich, and as co-curator of the monthly experimental music and performance series DerBlödeDritteMittwoch (Vienna, on-going since 2016).

Her multi-faceted practice focuses on cross-disciplinary collaboration, politically engaged artistic and curatorial strategies, experimental performative formats, and art in public space understood in the broadest sense as social, architectural, and discursive space.

PAULINE DOUTRELUINGNE

Pauline Doutreluingne is an independent curator based in Berlin.

In her work she seeks to question normative power structures, stimulate cultural and ecological differentiations and deconstruct societal ideas originating from colonial thinking.

Together with Petra Poelzl und Jana Haeckel she curates a one-year program called Karma Ltd. Extended for ACUD MACHT NEU gallery in Berlin, starting off in February 2018.

Recent exhibition projects include The Conundrum of Imagination, on the paradigm of exploration and discovery, Wienerfestwochen 2017, Vienna, co-curated with Bonaventure Soh Ndiukung, Agency of Living Organisms (2016) at Tabakalera, San Sebastian, Spain and The Next Big Thing is Not a Thing (2016) at NAIM/Bureau Europa (Maastricht, NL). She was cofounder of the Berlin based art collective Mindpirates up until 2013 where she directed the Mindpirates Projektraum. Pauline Doutreluingne trained in Sinology at Ghent University (BE) and wrote her Master's thesis on experimental Chinese art and post-Orientalism. She followed a master program in art management at CAFA, Beijing (2004), was the founder of the Borderline Moving Images Festival in Beijing and assistant director at Platform China Contemporary Art Institute until 2007. www.paulinedoutreluingne.com

ÖVÜL Ö. DURMUSOGLU

Övül Ö. Durmusoglu is a curator, researcher and writer based in Berlin and Istanbul. Recently she has been a guest professor for curatorial theory and praxis in Nuremberg Fine Arts Academy. In 2015–16 she acted as the director/curator of YAMA screen in Istanbul for which she commissioned site specific works by Banu Cennetoglu, Pilvi Takala and Isil Egrikavuk. Alongside she was curatorial and public program advisor for Gulsun Karamustafa's retrospective exhibition 'Chronographia' at Hamburger Bahnhof where she co-edited the artist's first extensive monograph. In the past, she was the artistic director of the festival Sofia Contemporary 2013 titled as 'Near, Closer, Together: Exercises for a Common Ground'; curated programs for 10th, 13th and 14th Istanbul Biennials; coordinated and organized different programs and events at Maybe Education and Public Programs for dOCUMENTA (13). Among the recent exhibitions she curated are 'Brief Flashes Against A World (Languages of Future)', Kunsthal Extra City, Antwerp (2017); 'The Finger That Shows The Moon Never Moons', Dan Gunn Berlin (2017); 'What's The Riddle', Pi Artworks London (2016); 'Future Queer' in ARK Kultur Istanbul (2016). She has lectured widely in institutions such as Dhaka Art Summit' 16, Tensta Konsthall (Stockholm), Museu de Arte de São Paulo Assis Chateaubriand (Sao Paulo), 98weeks (Beirut), Qalandiya International (Ramallah), Museo del Tlatelolco (Mexico City), and Akademie der Bildende Kuenste (Vienna).