

The Cluster of Excellence
Understanding Written Artefacts
cordially invites you to the conference

Material Goods

In collaboration with Kampnagel

Thursday, 2 February 2023 – Saturday, 4 February 2023

Venue: Kampnagel, Jarrestraße 20, 22303 Hamburg

Curated by Gabriele Klein

Organised by Franz Anton Cramer and Gabriele Klein

Registration via email at franz.cramer@uni-hamburg.de

Attending the conference is free of charge.

Tickets for the evening events can be purchased directly from Kampnagel at
tickets@kampnagel.de, phone: +49 40 270 949-49

Since the 2000s, the “material turn” in science and art has led to a paradigm shift. Accordingly, work processes and their materialities (researched and used documents, rehearsal recordings, archiving of productions) have increasingly been brought into focus and artistically reflected in dance and performing art. Thus, in the performative arts, which are considered “ephemeral” and in which the body has been negotiated as the supposed sole agent, the role of material and its documentation and archiving is becoming much more important.

This paradigm shift is framed within a major transformation of the concept of artistic work. This can be seen, for example, in the fact that artistic work processes such as researching, noting, documenting, and archiving, which previously shaped the artistic work process but were hardly relevant for the recognition of the artwork, now become required in project applications. Research processes should be disclosed and documented. Stage performances should be represented in the media. And, if necessary, the production materials should be made accessible to the public. This new orientation of artistic work processes means that the concept of work must be realigned.

With the paradigm shift towards materiality, contemporary dance and performance art have shifted the focus to the relationship between the ephemeral and the permanent, the medial and the material, the physical and the substantial. In parallel, a number of research directions have emerged in scientific areas, such as science and technology studies (STS), praxeology, cultural-scientific materiality research, and the so-called new materialism. In various approaches, they have ascribed intrinsic value and meaning to objects, substances, materials, and have challenged an anthropocentric view of the concept of the performer. The conference aims to connect such developments and reflections in dance and performance art with those in science.

The conference transfers the guiding questions of the Cluster of Excellence “Understanding Written Artefacts” to dance and performance art. The questions to be addressed are:

- How are artistic **artefacts** (in dance) created by means of written artefacts, and which material **traces** are created in the process?
- How are **working practices in (dance) art** (e.g. writing, recording, embodying, visualising) constituted and how do they become materialised in script and image?
- Which **cultural differences** exist in these work processes?

Programme

Thursday, 2 February

- 4:30 – 5:00 Amelie Deuflhard, Konrad Hirschler, Gabriele Klein
Welcome and Introduction to the Conference
- 5:00 – 6:00 Keynote: Aleida Assmann (Konstanz)
Archiving the Body – Limits and Possibilities
- 6:00 – 6:45 Panel 1: *Archiving Memories*
Aleida Assmann, Johannes Odenthal (Berlin)
Moderator: Gabriele Klein (Hamburg)
- 8:00 Show: Sasha Waltz & Guests
In C

Friday, 3 February

Session 1

Chair: Philippa Sissis (Hamburg)

- 10:00 – 10:15 Franz Anton Cramer (Hamburg)
Introduction to the Day
- 10:15 – 11:00 Sybille Krämer (Berlin)
Notational Iconicity, Diagrams, Spatiality: The Creativity of Artificial Flatness
- 11:00 – 11:45 Annet Dekker (Amsterdam)
From Documentary to Generative Preservation
- 11:45 – 12:00 Coffee break
- 12:00 – 1:00 Panel 2: *Archiving Im/Materialities*
Lou Forster, Claudia Henne, Sasha Portyannikova
Moderator: Franz Anton Cramer
- 1:00 – 2:30 Lunch break

Session 2

Chair: Sebastian Schirrmeister (Hamburg)

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| 2:30 – 3:15 | Cristina Baldacci (Venice) <i>'Things that Death Cannot Destroy': The Afterlife and Performativity of Images (Linda Fregni Nagler)</i> |
| 3:15 – 4:00 | Gabriele Klein, Franz Anton Cramer <i>Choreographic Writing. Material Practices of Artistic Production</i> |
| 4:00 – 4:15 | Coffee break |
| 4:15 – 5:00 | Penelakeke Brown (Auckland) <i>In-Between Space, Movement and Time</i> |
| 5:00 – 6:30 | <i>Dance Studies Meeting</i> Moderator: Susanne Foellmer (in German) |
| 6:45 – 7:15 | Public Discussion: <i>Sasha Waltz in Conversation with Gabriele Klein</i> (in German) |
| 7:00 | Jonathan Burrows, Matteo Fargion: <i>Both Sitting Duet and Rewriting</i> |
| 8:00 | Sasha Waltz & Guests: <i>In C</i> |

Saturday, 4 February

Session 3

Chair: Neela Bhaskar (Hamburg)

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| 10:00 – 10:15 | Franz Anton Cramer <i>Introduction to the Day</i> |
| 10:15 – 11:00 | Timmy De Laet (Antwerp) <i>Enactivist Dance Archives: Bodies, Artefacts and Multiple Materialisms</i> |
| 11:00 – 11:45 | Hari Krishnan (Middletown) <i>Dancing through Interocular Archives: Mediated Histories of Bharatanatyam and the Early Cinema in South India</i> |
| 11:45 – 12:00 | Coffee break |

12:00 – 1:00 Panel 3: *Writing Practices in Performance Art*
Jonathan Burrows, Matteo Fargion, Axel Malik, Ursina Tossi
Moderator: Gabriele Klein

1:00 – 2:30 Lunch break

Session 4

Chair: Sabine Sörgel (Tanzhaus NRW)

2:30 – 3:15 Bojana Cvejić (Oslo)
*We Work with the Matter that Resists Us ... But How Do We Share It
Transindividually?*

3:15 – 4:00 Bojana Kunst (Gießen)
On Material Traces and the Economy of Production in Dance

7:00 Jonathan Burrows, Matteo Fargion: *Both Sitting Duet* and *Rewriting*

8:00 Sasha Waltz & Guests: *In C*