

PUNCH Performance Art
Network CH

MAPPING EUROPE

PLACES/ORTE

MADRID, SPAIN

DATE/DATUM

11.11.17

INTERVIEW FROM/VON

GISELA HOCHULI

WITH/MIT

NIEVES CORREA, ABEL LOUREDA

FELLOW TRAVELLERS/MITREISENDE

**ADELA PICÓN, KLARA SCHILLIGER &
VALERIAN MALY, LILIAN FREI & LARA BUFFARD,
MARC MOUCI, MARICRUZ PEÑALOZA,
PASCAL LAMPERT, SASKIA EDENS**

OCCASION OF THE TRIP/ANLASS DER REISE

**ACCIÓN! MAD17 – XIV ENCUENTRO DE ARTE
DE ACCIÓN, FOCUS: SWITZERLAND/SCHWEIZ**

**Interview of Gisela Hochuli
with Nieves Correa and Abel Loureda**

parts translated from Spanish into German: Maricruz Peñaloza

**Saturday 11.11.2017, 10:30 to 13 hs
Hotel Gran Legazpi, Paseo de la Chopera, 71, Madrid**

Gisela Hochuli: Since when are you working in performance art? Please introduce yourself. What is your artistic process and when you are starting with organizing?

Nieves Correa: I started at the end of the eighties of the last century. And almost immediately I started to organise. Because there was not any structure in Spain or in Madrid for Performance Art. I was in the Netherlands for a while and I discovered that it is not so difficult to organise small events with a little bit of money. When I came back to Madrid I started to organise small festivals focused in Performance Art, sometimes also with some videos or installations. It was in the beginning of the eighties. The first festival (three editions) was open for everybody, without any kind of curational system. But after three years I discovered that it is too confusing and too much. Then we had a period of reflection about how to manage performance. We had some events to try out different ideas, to check how to organise events about performance art. And then we started in 2003 with the performance festival Acción!MAD.

GH: What was the name of the first festival?

NC: Festival of Performance Art and Strange Art – Festival Internacional de Arte Raro y Performance (FIARP)

GH: You were organising the festivals together with others?

NC: Yes, these two festivals were organised by myself and another – not artist – he is more a curator, the owner of the gallery and the manager of an artist space. His name is Tomás Ruiz-Rivas. All of that is visible in the exhibition «la cara oculta de la luna» (the dark side of the moon) in the cultural centre of CentroCentro, where the focus lies on the alternative art in Madrid of the 90ies. I organised many things with Joan Casellas between Barcelona and Madrid, Madrid and Barcelona. In 2003 I started Acción!MAD with Hilario Alvarez. In 2010 Hilario decided to give up and I continued with Yolanda Pérez Herreras for two years and after that in 2012 Abel Loureda came and we started to organise Acción!MAD together, the three of us. Abel takes care about the documentation, Yolanda about the production and I'm looking for money. That is the worst.

NC, GH, Abel Loureda, Maricruz Peñaloza: [laughter]

GH: Yolanda was coming in 2010?

NC: No, Yolanda came 2008. Before we didn't have enough money. In 2008 we became part of the Culture Program of the European Union. This project included eight partners in eight different countries and was financed with European money for five years. So we had enough money to have a bigger team and also we had enough money and enough time to think about the next edition of Acción!MAD. The terrible thing in Spain is you get the money from Spanish institutions very late. This is very difficult because now we have to apply in January and we will know if we have money or not maybe in June. So for Acción!MAD taking place in November, we have to plan everything between June and November. This is very stressing. With the project supported by the Culture Program of the European Union we had five years

along a quantity of money every year. This allowed to start early enough with organising and to strengthen the program. It is very important to have this kind of long-term financed project to create something strong.

GH: Since when does exist this project supported by the Culture Program of the European Union?

NC: From 2008 until 2012, five years.

GH: And then it stops?

NC: Then it stops because we wanted to develop an other five years project together, but at the end we gave up. For the second project the Culture Program of the European Union demanded twelve partners. Not only eight and we should include also poor countries. That means partners from Greece, Romania, Albania, Poland and Spain (we are the poorest also). But the biggest structures as Les Halles in Belgium or Les Subsistances in France, they didn't have enough strength to pay the rest of the money. Because the Culture Program of the European Union gives us only 50% of the budget. For the other half we have to look on our own. In the first project of the Culture Program of the European Union we were two poor countries, Poland and Spain. But with a lot of poor countries it is very difficult to organise the money for the other half. It is quiet strange this system.

GH: And now since 2012, who is supporting Acción!MAD?

NC: Spanish institutions, sometimes more and sometimes less.

GH: And which are the possibilities you have?

NC: We have the possibility to get support from the central government, the ministry of culture of Spain, from the regional government and from the local government, the city of Madrid. Also we have certain agreements with Matadero Madrid (venue of Acción!MAD). They provide for free the space and the technicians. And they give also a little money for the program. But this year we don't have the money from the central government, but we have money from Pro Helvetia. It can happen that we don't get money for every application. It is like a competition, maybe they decide that the program is not enough interesting or they decide to give money for paintings or sculptures or anything else, it is not a fix and vested amount.

GH: How is the collaboration with Joan Casellas in Barcelona? You organise Acción!MAD and he started with La Muga Caula in 2005?

NC: Yes, in 2010 we try to create a kind of network with the other festivals in Spain. But because of the economic crisis a lot of festivals disappeared after 2011. Now there are three big festivals in Spain, one in the south, in Sevilla, Contenedores, one in the north, it is Joan Casellas festival, and this one in Madrid, Acción!MAD. And in Valencia, it starts a kind of performance event, but it is not a festival. Once a month, they have two artists showing a performance and a talk after the performance with a contribution from theory of art.

We gave up the idea to create a network in Spain not only because there are less festivals also because it is a lot of extra work. Our situation is quite weak. We can't afford more helpers. For us it is impossible to take care of the festival and also be part of a network. To be part of a network demands meetings, a website and so on. For us it is impossible to have this structure in Spain.

Abel Loureda (übersetzt von MP): Wir sind natürlich schon untereinander vernetzt. Es ist ein informelles Netzwerk. Wir treffen uns an Festivals oder auch sonst, tauschen uns aus, sprechen über Performance, übers Organisieren usw.

NC: Because for example, the festival La Muga Caula of Joan Casellas, his wife, his friends and the neighbours and Acción!MAD with Abel, myself and Yolanda and Contenedores in Sevilla with Ruben Barroso, we are a kind of one person.

GH: Ok. And what about the people in Valencia?

NC: Yes, also Valencia. There are three people.

GH: Who is it?

AL: Mario Montoya, Lorena Izquierdo and Lucía Peiró.

GH: And Bartolomé Ferrando from Valenica?

AL: Si.

NC: Si, Bartolomé Ferrando is...

GH: ...the father.

NC: ...the man in the shadow.

NC, GH, AL, MP: [laughter]

NC: Yes, we are in contact with Valencia, they wanted to have a Performance-workshop and we tried to do something together with Valencia and Madrid. We want to do things together for a project, for a festival, because it is easier and it is less money for each. And we want to be in contact with the others, to be part in the same project and to collaborate.

GH: The crisis was in 2008 and how long was it during in Spain?

NC: Until now. [laughter]

AL: Yes, we are still in crisis.

GH: And you said that this crisis has really a big influence on you and your work, because the support was since the crisis less from every institution.

NC: Yes, since the crisis the support is less from every institution.

AL: And a lot of festivals disappeared in this period.

GH: Because it was not possible anymore to do a funding.

NC, AL: Yes

GH: Now, I would like to hear also from you Abel, how and when you get into Performance Art?

AL (übersetzt von MP): Ich habe wie Nieves 1995 mit Performance und Organisieren gleichzeitig angefangen. Es war für mich die einzige Möglichkeit andere Leute, andere Performance KünstlerInnen kennenzulernen. Die meisten Performance Künstlerinnen und

Künstler oder AktionskünstlerInnen, wie sich viele auch nennen, organisieren ihre Treffen und Festivals selber. 1996 lernte ich Nieves durch den Performancekontext kennen. Das erste Festival, das wir zusammen organisiert haben, war das Performancefestival Arte Alternativo, also Performancefestival der alternativen Kunst. Später nannten wir das Festival Pola de Lena, das ist der Ort im Norden, wo ich herkomme. Und noch später hiess es einfach Performance Festival.

GH: Wie lange ging es?

AL (übersetzt von MP): Von 1995 bis 2001. Wir haben sieben Ausgaben organisiert und kuratiert. Die Leute, die wir eingeladen haben, haben wiederum uns eingeladen und so haben wir uns sozusagen ein Netzwerk geschaffen. Das läuft oft auch heute noch so. So wird das Netzwerk erhalten und weiterentwickelt.

GH: You invite artists and artists invite you.

AL (übersetzt von MP): Ja, damals war jedoch kein Geld da. Wir haben uns getroffen, das Essen und den Raum geteilt, uns ausgetauscht und performt, was auch eine starke emotionelle Verbindung schuf. Dieser Austausch, dieses informelle Netzwerk funktioniert heute nun auch auf internationaler Ebene. Wir gehen in andere Länder beispielsweise in die Schweiz und schweizerische KünstlerInnen kommen nach Spanien, wie nun bei dieser Ausgabe von Acción!MAD. Es besteht mittlerweile auch ein informelles Netzwerk auf internationaler Ebene.

GH: Before we talked more about the European network. I have more questions about the network in Spain. How young artists get into your scene or your festivals?

NC: Since 2008 we started to organise workshop and courses for emerging artists. I give workshops, but also we organise workshops for young artist in the frame of the festival. Since three years we organise small residences in a few part of Spain and we want to develop these residencies also in combination with workshops. In Valencia it is possible to study Performance Art in the courses from Bartolomé Ferrando at the Facultad de Bellas Artes de Valencia. But in Madrid a formation in Performance Art does not exist. Maybe professors are interested in Performance Art, say something or do exercises with the students, but Performance Art is not part of the curricula.

GH: Are you connected with the art school in Madrid?

NC: Yes, we were connected with the art school for five years. This year it is not possible to do a workshop. But I organised a workshop in another university. And this year we have some of the puppies from Bartolomé Ferrando in the program of Acción!MAD.

MP: What about the financing of the residence?

NC: If we ask for money we ask for the whole project. For example we apply at the city of Madrid we have to sell them the festival Acción!MAD because it is in Madrid. But for the central government we can apply also for the residences. This year for example we have little money, for the space and the food in the residences but we don't have money for the travel. Last year we had more money also for travel and sleeping. The idea is that the residency artists work site specific, in situ, with the local people or with something specific for this kind of environment.

GH: And what about archive in Spain?

NC: We have archives. I have my personal archive and I have a archive specific for Acción!MAD. Now it is easier because it is a digital archive. Abel takes care of the photos

and Yolanda of the video. But it is not well organised in boxes or in the computer. We don't have enough resources to keep the archive. It is a pity also for the festival they disappeared. Do you know Denys Blacker? Denys Blacker is an artist in the north of Spain in Catalogna. She was organising a festival only for woman for six or seven years and she gave up because they don't have enough support from the local government. She has a lot of documentation about the festival, quiet interesting. This is very important but it should be part of an official archive to be accessible for interested people, like researchers and others.

GH: What about writing about Performance Art? What about critics? And what about theory of Performance Art in Spain?

NC: I think this is the weak part of Performance Art in Spain. There are not really critics specific in Performance Art. I think the critics have a special kind of thinking about art. Performance Art is for them often like a joke, it s not important for them and they don't want to take part and to write about. In the 90ties we wrote about Performance Art but since then we don't.

GH: And people form Art Science and Art History? They write and publish about Performance Art in Spain?

NC: You need a lot of time to follow all what happens inside and outside of the museums and other institutions. Together with Tomás Ruiz-Rivas we want to do a book with interviews. But it will be more about independent spaces. It is important to do something also specific about Performance Art. But for us it is too much. It would be good to have someone from outside to write about Performance Art in Spain. It is difficult to be in and write and think about that, because you are too much involved in the process. We need an outside observer.

GH: What kind of European Network do you know or do you work with?

NC: We were with this European Network for five years, but in this project the structure was very different. For example, one of the partners was Les Subsistances in Lyon. Les Subsistances is a big factory like Matadero in Madrid, they have circus, theatre, performance, dance everything. The bigger structures were like that. The directors cares about things like that, but they were not artists or involved specific in Performance Art. We had meetings with the directors of theatre, dance etc. they were not artists. The smaller structures like Interakcje in Poland or ourselves, we are artists that organise also festivals. The people from Interakcje and we from Acción!MAD were the only artists in the organisation of the project. There was also the City of Women Festival in Slovenia. It is only for women, but they have also dance and theatre and many other things. For us it was difficult, no, not difficult, it was not natural for us to work with this kind of big institutions. It was not a good relationship in the way we could not share the same, do not talk about the same situations or the same problems. With Interakcje it was ok because we have the same level of structure, the same level of communication and the same idea more or less about the things we want to organise. But with the other ones, it was not a balanced relationship.

And now we were in Oberhausen, Germany with Marita Bullmann and BBeyond. And we were thinking about a network in Europe. The last news we have from BBeyond is that they want to apply for an European project, it is a small one, a project to ask for European money for the three of us, Germany, Spain and North Ireland. For us it is really interesting because the three of us are thinking on the same level. We all are thinking only about Performance Art, we share more or less the same idea about Performance Art and we have similar structure. We are going now in this project.

GH: It is Marita Bullmann or PAErsche?

NC and AL: It is PAErsche. PAErsche is a Network. They have connections with Brussels.

GH: With Actus in Brussels?

NC: Yes, with ... I forgot the name...

GH/AL: ...Beatrice Didier.

GH: Now you want to do this Performance Network BBeyond, PAErsche and you?

AL: And PAB.

NC: Ah yes, Performance Art Bergen (PAB) in Norway.

GH: What will it mean, this European Performance Network? You will exchange, you go perform in the countries of the other partners?

NC: BBeyond wants to be the leader of this European project, but now we are in exchange, thinking about money and the structure. But we really don't know what kind of project we will develop.

The idea is to share resources. For example, if Acción!MAD decides to invite artists from Mexico, then we will try to make the artists circulate from Madrid to Essen and to share for example the travel costs. In the moment it is not decided which idea we will follow, but for the application, we need clear projects, not only the idea of a network for help.

GH: You created this network to apply for European money?

NC: No, this was after. We created the network to exchange, to discuss what's going on, even for theoretical discussions about Performance Art. And then BBeyond suggested to apply for this European money. And now we have to decide, what we want to do.

GH: Are you also in contact with other artists in Europe, besides the above mentioned network?

AL: Yes, for example with Jörn Burmester and Florian Feigl for Neo Neo Dada in 2016. In general the contacts are more informal than organised in networks. Now with BBeyond, PAErsche, PAB and Acción!MAD we try to create a formal format, to apply for money etc. The informal contacts and exchanges with all of them were already existing before.

NC: Acción!MAD wants to collaborate with other projects and other structures, on a formal or informal level. But it has to be structures that are focused in Performance Art and the organisers should be artists or should be close to Performance Art that they know what is going on with Performance Art. It could also be PANCH.

Acción!MAD – the programme

Jueves 9 de noviembre 17 de 20:00 a 22:00 horas

Joan Casellas (Cataluña): Veinticinco años de Arxiu Aire
Acciones de Klara Schilliger & Valerian Maly (Suiza) y Pascal Lampert (Suiza)

Viernes 10 de noviembre 17 de 20:00 a 22:00 horas

Acciones de Saskia Edens (Suiza), Kamil Guenatri (Francia) y Maricruz Peñaloza & Adela Picón (Suiza)

Sábado 11 de noviembre 17 de 20:00 a 22:00 horas

Maricruz Peñaloza (Suiza): Bosquejos sobre la performance en Helvetia
Acciones de Marc Mouci (Suiza), Gisela Hochuli (Suiza), Lilian Frei (Suiza) y Lara Buffard (Reino Unido)

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PEOPLE/LEUTE

- Gisela Hochuli, Bern, Switzerland: www.giselahochuli.com
- Maricruz Peñaloza, Zürich, Switzerland: maricruzpenaloza.com
- Nieves Correa, Abel Loureda, Segovia, Spain: www.nievescorrea.org
- Denys Blacker, Girona, Spain: www.liveartarchive.eu/cat/archive/artist/denys-blacker
- Ruben Barroso Alvarez, Sevilla, Spain: www.rubenbarroso.com
- Yolanda Pérez Herreras, Madrid, Spain: www.facebook.com/yolanda.perezherreras
- Joan Casellas, Barcelona, Spain
- Tomás Ruiz-Rivas, Madrid, Spain

FESTIVALS/PROJECTS/PLACES

- Acción!MAD, Festival Madrid, Spain: accionmad.org
- CentroCentro, Madrid, Spain: www.centrocentro.org/exposicion/la-cara-oculta-de-la-luna
- Naves Matadero, Centre for Contemporary Creation, Madrid, Spain:
www.mataderomadrid.org
- Contenedores Festival, Sevilla, Spain: www.contenedoresfestival.es
- FEM – Trobada Internacional de Dones Artistes d’Art d’Acció y Performance, Girona, Spain:
femgresolart.wordpress.com
- La Muga Caula, Girona Province, Spain: www.lamugacaula.cat/en/
- BBeyond, North Ireland: bbeyond.live
- City of Women, Slovenia: www.cityofwomen.org/en
- Interakcje, Poland: www.interakcje.org
- Les Subsistances, France: www.les-subs.com
- Les Halles, Bruxelles, Belgium: www.halles.be
- PAErsche, Germany: paersche.org
- PANCH, Switzerland: www.panch.li
- PAB – Performance Art Bergen, Norway: www.performanceartbergen.no

OTHER KEYWORDS/ANDERE STICHWORTE

- Festival Arte Alternativo
- Festival Pola de Lena
- FIARP – Festival Internacional de Arte Raro
- Mario Montoya, Lorena Izquierdo, Lucia Peiró, Bartolomé Ferrando, Valencia
- Valencia, monthly performance events, Spain