

**PUNCH** Performance Art  
Network CH

# MAPPING EUROPE

PLACES/ORTE

**SOKOLOVSKO, POLEN**

DATE/DATUM

**25.7.19–29.7.19**

REPORT FROM/BERICHT VON

**CHRIS REGN, ANDREA SAEMANN**

OCCASION OF THE TRIP/ANLASS DER REISE

**KONTEKSTY | 9TH EDITION**

**INTERNATIONAL SOKOLOVSKO FESTIVAL  
OF EPHEMERAL ART**

**9<sup>th</sup> International Festival of Ephemeral Art Sokołowsko  
from 25<sup>th</sup> to 29<sup>th</sup> September 2019  
Report of the curator Małgorzata Sady**

**The Festival**

The 9<sup>th</sup> International Festival of Ephemeral Art took place in Sokołowsko from 25<sup>th</sup> to 29<sup>th</sup> September 2019. The leading theme of the festival was: Has everything already happened? The festival curator, Małgorzata Sady wrote:

Two thousand years ago Rabin Akiba ben Josef concluded that "Everything had already been". Greek philosophers (the Milesians, the Pythagoreans, the Stoics, Heraclitus, Anaximander) shared this view, when they referred to the beliefs of ancient Egyptians, who claimed that everything repeats itself multiple times – eternal return. Nietzsche continued with this concept in modern philosophy. He perceived time as cyclical and matter as returning to the same state.

Contemporary art stems from the tradition of past creation, it draws from it and is integrated into its continuum. Artists somehow feel the obligation within themselves to create something new, preferably a breakthrough, new trends, directions, qualities. But is it possible? Can they create an absolutely original work isolated from context? Does the feeling of novelty come from unfamiliarity with history of art?

So are we reinventing the wheel? Are we putting a new disguise on the same body? On the one hand, „what already had been” serves as an inspiration for contemporary art and on the other hand, seeking artists/experimenters and avant-garde artists are opposing tradition. There is no doubt that we do not live in an era of breakthrough in art, like it was at the beginning of the 20th century or in the 60's and 70's. New versions of previous appear, focus shifts, attention is drawn to other aspects. Of course, given the circulation of information, globalisation of culture and development of new technologies new possibilities open up. Plagiarism is another issue. To what extent is referring to an earlier work still creative approach and when does it become imitation and abuse. We should keep acquiring knowledge and learn to respect what „had already been” and seek „other things”.

And added post scriptum featuring quotations from philosophers, art critics and artists:

The desert grows, woe to him who bears desert within himself. (F.Nietzsche)

Art must first be totally despised, it must first be thought totally pointless, before it can once more come into its own. (Ph.O.Runge)

I have seldom seen so much inventiveness combined with so little talent. (L.K.)

Kitsch is always in the process of escaping into rationality. (H.Broch)

Dada fell like a raindrop from Heaven. The Neo-Dadaists have learned to imitate the fall, but not the raindrop. (R.Hausmann)

The new art is a contribution to art criticism. (H.Rosenberg)

Like a joke without humour, told over and over again until it begins to sound like a threat. (ibid)

Advertising art which advertises itself as art that hates advertising. (ibid)

## **The Curators**

Małgorzata Sady invited Judit Bodor and Roddy Hunter to present their section which they called *No such permanence, only becoming*. They explained it in the following way: 'No such permanence, only becoming' is a curatorial project considering impermanence in its cultural, economic, environmental, personal and political terms. Directly citing Alexander Trocchi's 1962 essay, 'The Invisible Insurrection of a Million Minds', the project invites artists to explore ephemerality as a way to 'reject the conventional fiction of 'unchanging human nature.' Given apparently increasing and persistent uncertainty in the post-millennial world, however, do we still value and understand impermanence as we have done in the past? How do we reflect upon the radical impermanence of belief systems, political frameworks, collective morality or environmental extinction and irreversible collapse? In what senses can impermanence still be valued as an avantgarde strategy against hegemonic orthodoxy, as an impactful critique of economic commodification and materialism? We invite artists taking a performative and self-reflexive approach to working across a range of media to create cross-disciplinary and hybrid art practice to respond to the dilemma and opportunity of impermanence in the early 21st century.

## **The Workshop**

The festival was preceded by a 5 day workshop for young artists run by Ewa Zarzycka, Anna Tyczynska and Paweł Korbus, artists and academics.

Participants of the festival were coming from different countries (including Ukraine, Germany, France, Scotland, Switzerland, Belarus, Poland, Czech Republic, England, Ireland, USA, Croatia, RPA and others). A wide range of works/activities was presented: performances, exhibitions, installations, screenings, concerts, experimental and classical music, talks, intervention in public space, presentations, site-specific works. Apart from the main core of artists invited to participate in the festival we also have a module called Open Platform. We announce open call to anybody who wishes to participate in the festival and then we chose the most interesting propositions to be included in the festival programme. Not only young artists and not only Polish ones approach us with their propositions. It enriches the festival programme in an unexpected but extremely interesting way. The festival serves as a perfect platform to establish contacts between artists and art places.

## **The Performance and Presentation of Performance Saga by Chris Regn & Andrea Saemann**

The participatory performance by Andrea Saemann and Chris Regn which presented the world of performance art in Switzerland was enthusiastically received and led to further discussions continued also during Andrea and Chris's talk/presentation which followed next day. In Situ Foundation is grateful to these wonderful artists for providing us with extremely valuable film material: Performance Saga set of 8 interviews with female performance artists as well as documentation of the Performance Saga Festival which they organized. This material was presented in the cinema as a separate programme as well as was available permanently in our exhibition spaces.

Having been impressed by the nature and quality of Andrea and Chris's work we are hoping to collaborate with them in the future.

Chris Regn & Andrea Saemann

# «Swiss Performance Art Medley» «Talk about Performance Saga»



Andrea Saemann with Chris Regn  
«Swiss Performance Art Medley»  
Konteksty – The 9th International Festival of Ephemeral Art, Sokolovsko, Poland  
Photo: Łukasz Kujawski, 2019

# Konteksty

## International Festival for Ephemeral Art

### Public Events

**Sunday, 28.7.2019**

«Swiss Performance Art Medley»

Performance by Chris Regn, Andrea Saemann

Translator: (english into polish): Małgorzata Sady

Place: Black Hall, Brehmer Sanatorium, Sokolovsko

**Monday, 29.7.2019**

«Talk on Performance Saga»

Talk by Chris Regn, Andrea Saemann

Translator (english into polish): Małgorzata Sady

Place: Cinema Kieslowski, Sokolovsko

«Performance Saga Interview – Esther Ferrer»

Projection of the Interview

Place: Cinema Kieslowski, Sokolovsko

### Links

[www.konteksty.pl](http://www.konteksty.pl)

[sokolowsko.org](http://sokolowsko.org)

## **The Place**

At about 2 hours drive away from Wrocław (the former German Breslau) Sokolowsko is known for its fresh air. A sanatorium has been installed by a famous German doctor, Mister Brehmer. The public come from Warsaw and all around the country, to enjoy the landscape along with the art presented. The sanatorium is situated in a gentle park, a perfect place to sit down, have a drink and discuss the presentations seen.

## **The Festival Konteksty**

We were welcomed warmly and hosted first at Eden Hotel (ul. Wczasowa 47, Kowalowa, <http://www.gosciniaceden.pl>) and later at the Villa Rosa (ul. Różana 2, Sokolowsko), the festival centre.

The sculptor Bożenna Biskupska and her daughter Suzanna Foggt are at the core of the event. The family bought several lots in the village, installed the In Situ Contemporary Art Foundation and is keeping it alive with its projects, festivals and events. Along with a film, music and animation festival, the International Festival for Ephemeral Art Contexts is just one of the festivals taking place at this site. Małgorzata Sady was nominated as a curator for the 2nd edition of the International Festival for Ephemeral Art and signs responsible for it since then. She mixes lively moments of performance art, music, filmscreenings and talks. There are several key figures of the Polish Art Scene that get invited every year: Józef Robakowski, the experimental filmmaker, Zdzisław Piernik, the tuba player, the artist Ewa Zarzycka, along with the Irish performance artist Alastair MacLennan. This guarantees an intergenerational dialogue in a very generous way.

## **This Year's Edition**

Our connection to the festival is the performance artist Ewa Zarzycka, whom we had met two years earlier in 2017, at the Interakcje Performance Festival in Piotrków Trybunalski/Polen. We realized that she played the role of a hidden curator and adviser for Małgorzata Sady. It so happened, that we were welcomed and presented to all her friends and students, as Ewa is teaching at the Art Academy in Wrocław.

With us, there was a Scottish delegation around Roddy Hunter and a delegation from Northern Ireland around Alastair MacLennan. Otherwise we got to know art historians who take care of feminist art histories in Poland – Natalia LL had a monographic exhibition as part of the festival – and a younger generation of Polish performance artists. Some of them referring to their teachers present, which made it very interesting to follow up the lineage of ideas and medias used.



## The Performance

Our «Swiss Performance Art Medley» was meant to offer a possibility to speak about the Swiss Performance Art Scene and present some of its actors & players.

In a first step, we spoke about different artists collectives having been active within Performance Art, and about their speciality or way of working. With sprayed chalk drawings on the floor, we presented them as patterns and interwoven relationships, rooted within space.

In a second step, we present a circular dance with gestures and terms, specific for the mentioned solo-positions. Accompanying words could be: Andrea Saemann (resonance), Chris Regn (share), Muda Mathis (delusion, emancipation), Dorothea Rust (you, before and after), Martina Sofie Wildberger (space, I), Gisela Hochuli (animal, whistle sound), Judith Huber (humming sound, here!), Yan Duyvendak (media and dance).

In a third part, we invited the public to dance along, learn and enjoy the «Swiss Performance Art Medley» and maybe get encouraged to create their own regional, national, international Medley.

## The Performance Saga Talk

The Performance Saga Interview with Esther Ferrer was screened in the Krzysztof Kieslowski Cinema in the village. Before we gave a talk on the Performance Saga project, with its interviews, festivals and performances and discussed issues of development and intergenerational heritage in this field. There was a huge topic around the terms used, and the openness of the stance or medium of Performance Art. Ephemeral Art seemed to be the term appreciated and allowing for inclusiveness of the players wanted.



Anna Tyczynska, Małgorzata Sady, Chris Regn, Ewa Zarzycka, Agnieszka Rayzacher, Andrea Saemann



ANNA SILEWSKA

WSZYSTKO JUŻ BYŁO? EVERYTHING HAS ALREADY HAPPENED?

**IX Międzynarodowy Festiwal Sztuki Efemerycznej Konteksty**

25-29.07. 2019 Sokołowska Organizator / Organized by Fundacja In Situ

**The 9th International Festival of Ephemeral Art Contexts**

Kuratorka / Curator: Małgorzata Sady Współkuratorzy / Co-curators: Judit Bodor, Roddy Hunter



Flyer of this years festival



Swiss Performance Art Medley  
Performance Chris Regn & Andrea Saemann











## INDEX

### PEOPLE/LEUTE

- Chris Regn
- Andrea Saemann, Basel, Schweiz: [https://de.wikipedia.org/wiki/Andrea\\_Saemann](https://de.wikipedia.org/wiki/Andrea_Saemann)
- Małgorzata Sady, Polen: [www.contexts.com.pl/pl/artysci/2434](http://www.contexts.com.pl/pl/artysci/2434)
- Bożenna Biskupska: <http://letrangere.net/artist/bozenna-biskupska/>

### FESTIVALS/PROJECTS/PLACES

- Konteksty | Contexts – Festival of Ephemeral Art, Sokolovsko, Polen: [www.contexts.com.pl/](http://www.contexts.com.pl/)
- PANCH, Switzerland: [www.panch.li](http://www.panch.li)
- ApresPerf: [www.apresperf.ch](http://www.apresperf.ch)