

PANCH

Performance Art
Network CH



RÜCKBLICK / REVIEW
2024

PANCH

10 years PANCH –
getting ready
for the
11 year anniversary

Tue 30.1.24 | 12–12:30 h
Together Elsewhere, online

Tue 27.2.24 | 14–14:30 h
Together Elsewhere, online

Sat 16.3.25
PANCH AGM, Bern

Tue 22.3.24 | 11–11:30 h
Together Elsewhere, online

Wed 27.3.24 | 16–21 h
Resonance in Speech, Biederthal (F)

Wed 24.4.24 | 12:30–13 h
Together Elsewhere, online

Sat 25.5.24 | 12–12:30 h
Together Elsewhere, online

Sun 26.5.24 | 14–18 h
Network Meeting: Performance Acquisitions, Zürich

Tue 28.5.24 | 18 h
Must or Not | Fokus Performance & Photography
a book launch, Basel

Sat 8.6.24 | 17:30–19 h
PANCH Tea Time, Niche Festival, Zug

Sat 15.6.24 | 12–19 h
The Gathering, Freiburg

Tue 30.6.24 | 13:30–14 h
Together Elsewhere, online

Tue 23.7.24 | 16–16:30 h
Together Elsewhere, online

Wed 24.7.24 | 16–21 h
Resonance in Speech, Dübendorf

Wed 14.8.24 & Thu 15.8.24
River's edges | lungo il fiume, Locarno

Fri 30.8.24 | 14–14:30 h
Together Elsewhere, online

Sun 15.9.24 | 11–17 h
Network Meeting: Performance Acquisitions, Giswil

Fri 27.9.24 | 14:30–15 h
Together Elsewhere, online

Sun 6.10.24 | 14:30–17 h
((performance on air))), Biel

Thu 28.10.24 | 10–10:30 h
Together Elsewhere, online

Fri 22.11.24 | 17–21 h
Resonance in Speech, Bern

Fri 22.11.24 | 18–18:30
Together Elsewhere, online

Sat 23.11.24 | 13–19 h
PANCH Fest, Emmenbrücke

Thu 28.11.– Sun 1.12.24
PANCH with Revolving Historie:s in the Ticino, Locarno

Sat 21.12.24 | 14–14:30 h
Together Elsewhere, online

Reports by the working groups

Glynis Ackermann: an obituary

Preview 2025

JANUARY

Together Elsewhere

Together Elsewhere is a monthly performance series organized by PAB - Performance Art Bergen and PANCH - Performance Art Network Switzerland for online live streaming by Mediathek of the Academy of Art and Design (FHNW), Basel.

In this performance art project two artists are performing, one from PAB and one from PANCH, at the same time with the same materials and the same type of space but at their different locations.

Tue 30.1.24 | 12–12:30 h
Alwynee Pritchard and Angela Hausheer
[Link](#)



Angela Hausheer and Alwynee Pritchard

FEBRUARY

Together Elsewhere



Ingeborg Blom Andersskog and Dorothea Rust

Tue 27.2.24 | 14–14:30 h
Ingeborg Blom Andersskog and Dorothea Rust
[Link](#)

MARCH

PANCH Annual General Meeting

Progr, Atelier 369, Bern
Sat 16.3.24

A black thread (no, not a red one) is stretched in the black-stained stairwell - in front of a mural by Bernese artist Philip Haag: If the threads were at body height, we would immediately become entangled in them - invisibly stretched through the room. But as it is, it remains an airy, imaginary weave.

Noah Joel Huber spans a light web of threads through the rooms; through the stairwell, the corridor, into room 369. Arachnes spider's web, Ariadne's red thread... that's not it, and yet the metaphorical references are manifold, actually unavoidable; but never in an obtrusive superficiality; no furious thread weaving, and no red thread marking the trail out of the unknown, rather simply a construction to make an object float in space: Is it a cushion, is it a cloth wrapped around a secret to be protected?



Noah Joel Huber, photo: Valerian Maly

Noah first looks at it from a distance for a while, building up a present connection until Noah nestles against and into the colour-soaked textile; body to body to form a body. The colour stains that spill out of the cushion fabric also evoke direct physical associations; red fraying through white cloth. Noah then connects the floating object with the neighbouring corridor and leads the thread - and thus also us - into room 369, where the AGM be held.

Chris Regn greeted us before the performance with the witty announcement: 'This is the eighth PANCH meeting, but we've been around for ten years'. Well, that's a testament to the self-confident PANCH spirit: there are many agenda items and even more topics: it shows and testifies to PANCH's lively activities, not just the items on the agenda in 2023.

In addition to the usual processes of an AGM, the topics range from 'Revolving Histori:es' - what next - is PANCH interested in further collaboration? to utilisation contracts for performances, to questions about supplementary (private) collections for the online platform Collections Performance Art Switzerland.

Further topics can be found in the AGM minutes.

Farewell to Judith Huber by Maricruz

Judith Huber is - as it is so confusingly often said at AGMs 'The Board is discharged' - actually discharged; in alternating cooperation with Marinka Limat and Chris Regn, Judith has led the Board as President from the beginning - i.e. after Chris's clarification for 10 years. Judith is now retiring from

her position, but fortunately she will remain with us as a member of the Board!

In the many activities - the homepage lists 16 working groups - she always or mostly (she sometimes asked questions in her open but persistent manner) managed to maintain an overview and keep the threads in her hand in her level-headed and calm manner.



Photo: Valerian Maly

Maricruz bade Judith farewell with warm and cheerful words and presented her with a beautiful budding branch - a symbolic act with imaginary quince blossoms and sparkling gold tinsel. Soon a quince tree - symbolically taken from the original quince tree in Gisela's garden - will blossom in her garden in Emmenbrücke.

After the AGM in the former HKB performance space - now 'Performance Space 369' - we were treated to a verbenà risotto at the long table in the corridor by 'boss' Mirzlekid / Hajük / and Hansjörg Köfler - yes, he has three names.

Numerous small documents from meetings, sketches and drafts were on display in the large glass case in the long corridor - a kind of spontaneous exhibition as a PANCH panopticon, curiosities from the PANCH activities.

Verbenà risotto - Verveine - a premiere and a real 'premier cru' from Andrea Marioni's parents' garden in Ticino: never had before, never tasted before... ! Verveine is said to be digestible and digestive, effective against loss of appetite as well as constipation, and as a tea Verveine has a relaxing and anti-nervous effect. But this increases with every lotto ticket...

tombolare (Italian for tumble)

As a special and new activity - yes, it seems likely that this could soon become a good AGM tradition - there was a raffle with attractive prizes, with relics, documents and objects from various performance contexts. Antonia didn't so much act as a 'lottery fairy', but rather as a kind of Tilla Eulenspiegel with her headdress, and presented the prizes; there was a stone with the words 'Zürich needs goats all over the city' chiselled into it, a ceramic

object from Chris's performance manufactory or the broken Kunstmuseum hammer from Esther Ferrer's performance 'Mais qu'est ce que c'est une performance?' on the occasion of the PANCH symposium 'Archive des Ephemerer' as part of 'République Géniale' at the Kunstmuseum Bern 2018 - an altogether wonderful 'living archive' lives on!

Text: Valerian Maly

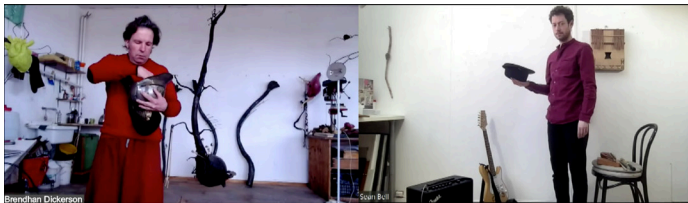
(written on the day Roberta Flack passed away at the age of 88 - known for the song 'Killing me softly' - a title that stands for an 'iconic' work in Swiss performance art history: Pascale Grau's 'Endorphine, killing me softly' 1999, Performance-Weekend, Kunsthalle Bern, and Internationale Performancetage Giswil, Kunstraum Turbine Giswil).

Together Elsewhere

Tue 22.3.24 | 11–11:30 h

Sean Bell and Brendhan Dickerson

[Link](#)



Brendhan Dickerson and Sean Bell

Resonance in Speech

Wed 27.3.24 | 16 h viewing | 17 h writing | 19 h reading or online on Zoom

at Ursula Scherrer, 9 Rue Principale, Biederthal F with Dorothea Rust (online), Klara Schilliger (online), Lilian Frei, Barbara Becker, Ursula Scherrer, Mirzlekid, Andrea Saemann



Photo: Andrea Saemann

We wrote texts to a contribution in the Revolving Histories collection under the search term '1979'. All of them can now be viewed on the [ApresPerf.ch](#)

website:

Lilian Frei: Three studies in solitude – Drei Fotografien der Performance Solitude

Barbara Becker: Portraits in Motion

Barbara Becker: Sommerpause

Ursula Scherrer: Kleine Händerungen – Little Handlings

Ursula Scherrer: Bumper to Bumper – Lebensillusionsshow

Mirzlekid: Schwarzweissfotos

Andrea Saemann: Im Maggia Delta

Text: Andrea Saemann

APRIL

Together Elsewhere

Wed 24.4.24 | 12:30–13 h

Kristen Rønnevik and Marie-Anne Lerjen

[Link](#)



Kristen Rønnevik and Marie-Anne Lerjen

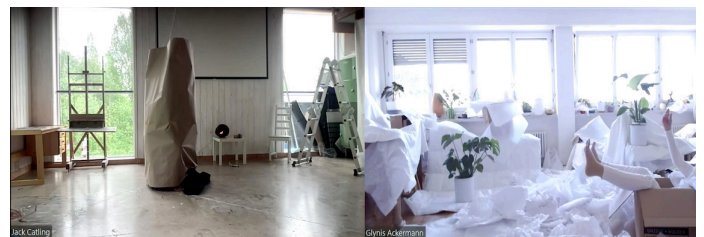
MAY

Together Elsewhere

Sat 25.5.24 | 12–12:30 h

Jack Catling and Glynis Ackermann

[Link](#)



Jack Catling and Glynis Ackermann

Network Meeting: Performance Acquisitions

Sun 26.5.24 | 14–18 h

New experiences in dealing with performance art and collections
with contributions by Clemens Fellmann (Acquisition Commission BS), Pascale Grau (Acquisition BS), Benjamin Sunarjo (Acquisition Canton BE)
Lindenbachstrasse 21, Zurich

Benjamin Sunarjo has sold the video (performance for the camera) 'a kick in the teeth' to the Canton of Bern as a unique piece. To loan it is possible at any time. The purchase budget was fixed and non-negotiable. In the work form the object category 'Installation' was used. Installations as videos or live performances. Until now, however, the Canton of Bern has never staged performances.

Clemens Fellmann explains that the purchases at Kunstcredit Basel are always accompanied by two members of the Kunstcredit commission. The commission is open to buying performances, even if it means additional work for the collection curator. Purchases are made via galleries or directly via the artists. In 2021, Muda Mathis & Sus Zwick were purchased with 2 works at CHF 12,000 each and Sophie Jung with 3 works totalling CHF 20,000. In 2023 it was Ariane Anderegg and Pascale Grau.

Pascale Grau reports on how the original performance purchase turned into a video purchase. Her video 'Mimikry' from 2006 has an edition of 3 plus 1 épreuve d'artiste and was purchased together with a performance licence for a total of CHF 8,000. It is interesting to note that her works are sometimes created as performances, but sometimes, as in the case of 'Mimikry', they are first created as videos and only later presented as performances. For her, the video documentation of a performance is a working tool or research instrument.

Text: Andrea Saemann

Must or Not | Fokus Performance & Photography – a book launch

Tue 28.5.24 | 18 h

A book launch with a picnic by the fountain in the park, in collaboration with Revolving Histories, Museum Tinguely, Basel

In order to investigate the relationship between live performance and its documentation using the example of photography, public settings were set up and used in the Kaskadenkondensator in 2020 with Must or Not. Together with the publishing house Existenz und Produkt and with Iris Ganz as photographer and graphic designer, the resulting performance photographs - as experiences of the present and thoughts on future visibility - were summarised in a brochure.

Link to the publication «Must or Not | Fokus

Performance & Photography» (open source):

https://panch.li/v2_23/wp-content/uploads/2024/06/2024-05-31_MUST-OR-NOT_zusammengesetzt_s_def.pdf

Text: Andrea Saemann



Foto: Thomas Fink

JUNE

PANCH Tea Time

Sat 8.6.24 | 17:30–19 h

Niche Festival, Zug

At the end of a long day of performances at the Niche Festival, Milenko and Ursula were talking to festival spectators over a cup of tea.



Photo: Judith Huber

The Gathering

Sat 15.6.24 | 12–19 h

Fribourg, from the railway station to Friart

We tried ourselves again as a caravan....

We met in front of the railway station in Fribourg and made our way to Friart. Esther Maria Jungo accompanied us photographically and showed us the way to Friart. The kitchen in the Friart was usable as such. We showed the solos that developed during the day in front of the art space.

Participants: Bruno Schlatter, Gisela Hochuli, Dominik Lipp, Irena Kulka, Francesco Spedicato, Susanne Escher, Mirzlekid, Nicole Naef, Walter Siegfried, Elsbeth Iten, Hanga Séra, Trix Tobler,

Barbara Stirnimann, Ursula Scherrer

Text: Dominik Lipp



Photo: Esther Maria Jungo

Together Elsewhere

Tue 30.6.24 | 13:30–14 h

Terese Longva and Andrea Saemann

[Link](#)



Terese Longva and Andrea Saemann

JULY

Together Elsewhere



Saskia Edens and Marta Bosowska

Tue 23.7.24 | 16–16:30 h

Marta Bosowska and Saskia Edens

[Link](#)

Resonance in Speech

Wed 24.7.24 | 16 h viewing | 17 h writing | 19 h reading
at Lilian Frei, guest atelier, Dübendorf

Bettlistrasse 5, Dübendorf

with Lilian Frei, Mirzledik, Hanga Sera, Ursula Scherrer, Maricruz Peñaloza, Andrea Saemann, Regula Michel.

We wrote texts to contributions in the collection of Revolving Histories under the search term «1989».

All of them can now be viewed on the [ApresPerf.ch](#) website:

Ursula Scherrer: Andauernd

Ursula Scherrer: The bellino

Lilian Frei: Zwei Performances

Regula Michell: 3 Frauen im See

Maricruz Peñaloza: Bumper to Bumper. Ego-ist-Innen

Hanga Séra: Abbruch, oder bhüet is Gott dr Chüjerstand

Andrea Saemann: Damenball in Ö

Text: Andrea Saemann



Photo: Ursula Scherrer

AUGUST

River's edges | lungo il fiume

A Network - Creation - Performance - Festival River Edge took place August 14 and 15 in Locarno. The picturesque Casa Stanata - a small but beautiful studio community - with its small magic garden opened its doors to performance artists from Ticino and all over Switzerland. The event began with a wonderful brunch. There were many more participants than expected. The encounters were personal and warm-hearted, embedded in discussions about the development of the national presence of artists and performance art itself. It was a very lively and light day, ending with a

performance jam afternoon that went on late into the night. Inspired by the location and colleagues, individual and collaborative performance moments were created that delighted the audience. Yara Li Mennel and I had organised the event at the suggestion of Maricruz Peñaloza and couldn't stop being amazed ourselves. What happened there simply made us happy and left a long-lasting impression and numerous collaborations for the future.

River's Edge | Lungo il fiume emerged from Parla Palma, a performance followed by a talk organised by Natalie Peters, Yara Li Mennel and Anna Rigamonti as part of Social Elegance, a project by PANCH – Performance Art Network CH, which was realised in Basel with the intention of expanding the Performance Art Network in the direction of Ticino. I think this initiative has succeeded.

Participants:

Alice Zimmermann, Carlotta Storelli, Francesco Spedicato, Regula Michell, Lilian Frey, Maricruz Peñaloza, Natalie Peters, Renato Tagli, Sabina Oberholzer, Sara Sondegger, Sissi Coppe, Yara Li Mennel

As special guests: Noah Stolz (curator) and Andrea Marioni from Lumpen Station

Text: Natalie Peters



River's Edges | lungo il fiume, photo: Sabina Oberholzer

Together Elsewhere

Fri 30.8.24 | 14–14:30 h

Ina Otzko and Wathiq Al-Ameri

[Link](#)



Ina Otzko and Wathiq Al-Ameri

SEPTEMBER

Network Meeting Performance Acquisitions

Sun 15.9.24 | 11-17 h

Network meeting Performance Acquisitions on the possibilities of re-performing performance art, in collaboration with Revolving Histories and Translocal Performance Art Giswil - La Suite, at BWZ - Berufs- und Weiterbildungszentrum Obwalden, Aariedstrasse, Giswil

With an introduction by Judith Huber (PANCH) and Benjamin Sunarjo (Translocal Performance Art Giswil), as well as two main themes:

'Own repetition. Iterations.'

with Monika Günther ('Lieber nichts sagen'), Axelle Stiefel & Laura-Issé Tusevo (re-performance of 'Kormoran') and Marcia Farquhar ('Acts of Clothing', 1999-2024)

'Revivals. Acquisitions and notations.'

with Urban Mäder, Pablo Felez, Piri Pimentel - HSLU Music (revival of 'Klangschweife' Urban Mäder), Natascha Moschini (premiere of 'Gespenster'), Yadin Bernauer (performance of 'Right here, right now (Giswil)'), Birgit Kempker & Bärbel Schwarz (revival of



Netzwerktreffen Performance-Ankäufe, Foto: Markus Goessi

'Embracing a Spanish Village'), as well as with Muda Mathis & Sus Zwick

Text: Andrea Saemann

Together Elsewhere

Fri 27.9.24 | 14:30–15 h

Gøril Wallin and Ilmārs Šterns

[Link](#)



Gøril Wallin and Ilmārs Šterns

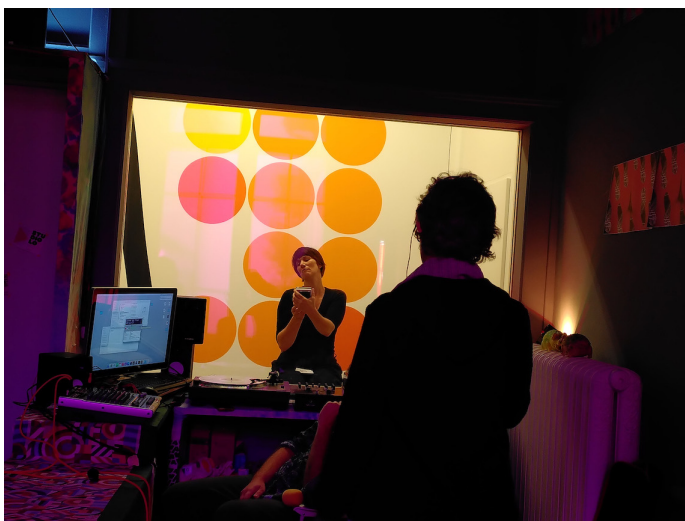
OCTOBER

(((performance on air)))

Sun 6.10.24 | 14:30–17 h

(((PERFORMANCE ON AIR))) is a new format by PANCH that is exploring the transmission of performances through the medium of radio. The speakers comment on the performances in real time to the listeners of Lumpen Station. The event was also open to a live public.

Host: Andrea Marioni and Lumpen Station
Performers: Leo Bachmann, Zoe Dowlen, Bettina Filacanavo, Noah Joel Huber
Speakers: Judith Huber, Maricruz Peñaloza, Ivan Röösl, Ursula Scherrer
Lumpen Station at KBCB (Kunsthau Biel Centre d'art Bienne), Seevorstadt 71, Biel/Bienne



(((PERFORMANCE ON AIR))) Photo: Ursula Scherrer

Together Elsewhere

28.10.24 | 10:00–10:30 h
Lara Buffard and Agnes Btffn
[Link](#)



Lara Buffard and Agnes Btffn

NOVEMBER

Resonance in Speech

Fri 22.11.24 | 17 h writing | 19 h reading

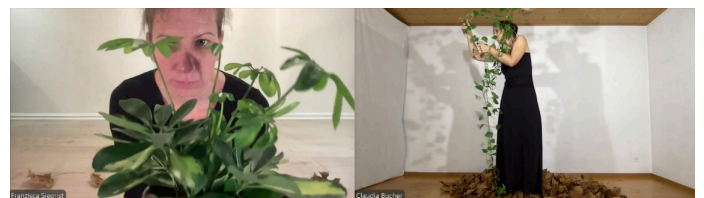
in the exhibition of Anna Margrit Annen & Juerg Luedi, Kunstraum Volume, Lorrainestrasse 14, Bern with Barbara Becker, Babette Berger, Diana Dodson, Gisela Hochuli, Juerg Luedi, Andrea Saemann, Sandra Thomi

The spectrum of texts ranged from a to-do list as instructions for action, to performances that took place in the Volume art space or on the rehearsal stage of the Kaserne Basel, to a reflection on social elegance.

Text: Andrea Saemann

Together Elsewhere

Fri 22.11.24 | 18–18:30 h
Franziska Siegrist and Claudia Bucher
[Link](#)



Franziska Siegrist and Claudia Bucher

PANCH Fest

Sat 23.11.24 | 13–19 h
(ort) Emmenbrücke

Participants:

Antonia Rölli, Gisela Hochuli, Dominik Lipp, Walther Siegfried, Maricruz Penaloza, Judith Huber, Bruno Schlatter, Valerian Maly, Lilian Frei, Christine Bänniger, Sonja Rindlisbacher, Klara Schilliger
There was a lot of snow outside. It was cosy and warm in the room on this Saturday afternoon, where people arrived one by one and sat down around the table.

It smelled of cooked vegetables...

After the delicious meal, Bruno Schlatter talked about an orchard full of apple trees, while he cut apples into slices with a small kitchen knife, skilfully cut out the core and passed the apple pieces around the table. Did the apples taste particularly good because we knew the history of the tree, because memories of our childhood came flooding back or because we were served the slices in bite-sized portions?

Coffee and cake were followed by the now legendary dance around the quince tree.



Foto: Judith Huber

The tree may not have been real, but the quince schnapps was all the more genuine and to round off the event, Walther Siegfried sang a fitting song about the magnificent tree: 'Every little siskin / looks for grass and brushwood / High up in the tree branches / he builds himself a nest...'.
 Text: Klara Schilliger

PANCH with Revolving Historie:s in the Ticino

Thu 28.11.– Sun 1.12.24

with Chris Regn and Ursula Scherrer from the Board and members Andrea Saemann and Dorothea Rust (contacts and infrastructural organisation of the event): At Spazio Elle, November 28 and 29 they conducted further interviews with the contemporary witnesses, artists and initiators Lilian Frei, Natalie Peters, Nina Stähli, Al Fadhil, Dona de Carli, Pier Giorgio de Pinto, Rita Cotti (Amrita Ambrosis), Yara Li Mennel, as a continuation of interviews made in summer 2024 with Agnese Z'graggen, Noah Stolz, Miki Tallone, Tina Stolz and Riccardo Lisi and later elsewhere with Filippo Armati and Stéphanie Lupo. Each interview has given an insight into a living space that is located in the southern tip of Switzerland and also keeps the performance scenes in Switzerland alive and stimulates them; where a lot of self-initiative and collaboration takes place, even across borders.

The following day at the Teatro de Fauni, Mapping Ticino (started in 2022 in BANG BANG) with wonderful people: Agnese Z'graggen with her carefully preserved 'paper' archive, which she immersed herself in with curator Noah Stolz and photographer Dona de Carli, who egged each other on in remembrance. Pier Giorgio de Pinto also tirelessly fed Andrea Saemann with data.



Mapping Ticino. Photo: Ursula Scherrer

In the name of 'Who writes his_tory', as part of the art+feminism network, Chris Regn is organising 'nationwide' sessions together with Wikimedia Switzerland to empower people to become authors on Wikipedia and contribute to history writing. On December 1, one such writing session took place at Spazio Elle, supported by Swiss Wikimedia specialist Maurus Achermann and Dorin Barth (translation into Italian) in collaboration with SAPA. The cheerful and concentrated atmosphere was rounded off with a delicious lunch prepared by Agnese Z'Graggen. See Wikipedia: 'Scena artistica sperimentale ticinese su Wikipedia e Wikidata'

Text: Dorothea Rust

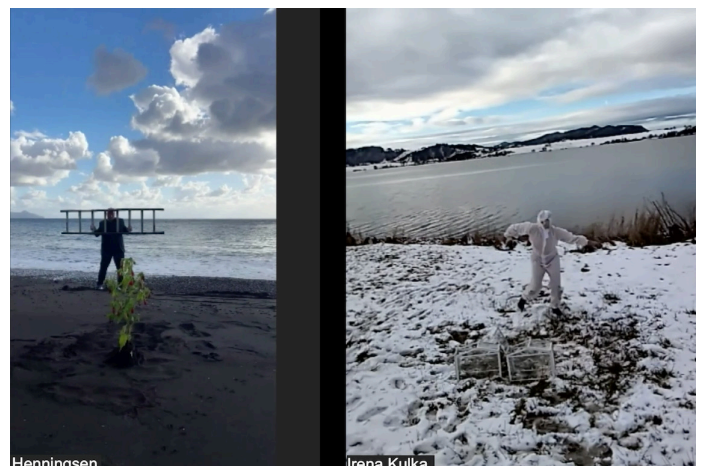
DECEMBER

Together Elsewhere

Sat 21.12.23 | 14–14:30 h

Stein Henningsen and Irena Kulka

[Link](#)



Henningsen

Irena Kulka

Stein Henningsen and Irena Kulka

Reports by the Working Groups

Cultural policy initiatives and networking

Fortunately, the fee recommendations drawn up by PANCH are being recognised. Not only by artists themselves, who can use them to justify their financial claims, but also by institutions. In spring 2024, for example, PANCH was asked by the Kunsthhaus Zürich for advice on financial conditions for live performers during the M. Abramovic exhibition in 2024/25. Since people from the various fields of visual arts, dance and theatre came forward, there were great differences in expectations for remuneration. The performers sought contact with the various associations to support their concerns vis-à-vis the Kunsthhaus.

PANCH subsequently contacted the associations and together they organised an informal network meeting (10 February 25) with the associations: Visarte CH, t. Theaterschaffen Schweiz, Sonart,

A*dS, Danse Suisse, PANCH, Tanzlobby, where they want to exchange views on the fee approaches in the various sectors and launch further initiatives and awareness-raising campaigns.

A network meeting on performance acquisitions took place in May 2024 (see 29.5.24), with the idea of compiling new experiences in dealing with performance art and collections, and a network meeting on 'Possibilities of re-performance' took place in September (see 15.9.24)

The aim is to bring together the various experiences on the subject of acquisition and performance practice in an information brochure from the perspective of the performance artists in order to have a reference that can be made available to interested parties.

Text: Pascale Grau/Judith Huber

Together Elsewhere

If you want to get an impression of the artistic diversity and creativity of the PANCH members, you can take a look at the recordings 'Together Elsewhere': <http://mediathek.hgk.fhnw.ch/events/togetherelsewhere>.

In the fourth year of the performance series curated by Gisela Hochuli (PANCH) and Pavana Reid (PAB), the networking format of online performances quietly celebrated its fortieth edition with the December issue. Once a month in 2024, one artist from each of the two networks met to put on a 30-minute performance together somewhere (Together elsewhere). It's quite remarkable what happens there. Even if the two artists agree on 3-6 common things - objects, colours, sounds or motifs - beforehand, each side is usually completely on their own during the performance. And yet something like communication is created - something magical and surprising from the director's real-time perspective. A constant tension and then, after the event, the dissolving relaxation when both sides enter into a dialogue - unseen by the public and without us, when we have already disconnected from the media library as hosts.

The list of names of the participants seems almost encyclopaedic, and yet also a little painful. Glynis Ackermann, for example, realised one of the last performances here a good six months before her death and, together with Jack Catling, staged the motif of packing and unpacking. The other contributions are also impressive in their individual but also in their collection-building setting. At the same time, the first season ends at the turn of the year. From January 2025, 'Together Elsewhere' will then continue in a globally expanded format. While a kind of suggestion and friendship principle will apply on the Swiss side, with the last artist passing on the 'Together' baton in the PANCH network, Pavana Reid will curate the other side by selecting an artist wherever possible. So we look to the future with joy and expectation.

In 2024, 'Together Elsewhere' has not only expanded its reach within PANCH and PAD. The collection has also been added to both the collection portal (<https://performance.sammlung.cc/en>) and the Swiss-wide library catalogue Swisscovery as a separate collection: <http://mediathek.hgk.fhnw.ch/collection/togetherelsewhere>.

Text: Tabea Lurk

Glynis Ackermann: an Obituary

Our long-time PANCH member Glynis Ackermann passed away on 8 December 2024.

We remember her here with words from individual members and a longer text from her friends who accompanied her to her death.

Dear Glynis, wonderful that you were with us.
We will miss you.

Your ability to relate to the other person was amazing.

Pascale Grau

Glynis! Your sensitive antennae, your prudence and how you could also be tough - impressive.

Thomas Zollinger

Glynis, our dear and beloved Phoenix, who repeatedly resurrected herself from many medical crises, was laid to rest on 8 December 2024.

As a life-long explorer and performer, she was always interested in people and what they were doing. As many PANCH members will know she was always supportive of the work of others, and contributed much through her own work and presence, her generosity of spirit.

Her fascination with life's mysteries led her out of her comfort zones to constantly reinvent herself. As such she was a constantly surprising inspiration in liberated self expression.

Surrounded by seven people, including her son James, she passed away at a final gathering. The way she died was unique, accompanied by 14 hands gently touching her body, comforting her for the passage she was about to make as they said farewell to her.

The moment was astonishing: wrapped up in yellow floaty suits, blue gloves on our hands and masked, we stood around her bed in hospital to thank her for everything she had been to us. An exceptional friend in her loyalty, her commitment and her presence at every important moment, despite a labile physical condition in recent years, she never ceased to encourage us in what we are and what we do.

She lives in our hearts, 'til we meet again.

Andrea Zellhuber, Saskia Edens, Brendhan Dickerson

I was always amazed at how 'cheerfully' you showed your ageing body in your performances.

Judith Huber

Glynis, I was recently next to you on the floor at the Gessnerallee. We touched each other a little with words - and it remains in my memory like a breath.

Lilian Frei

It's so nice to know you Glynis, you wonderful woman!

Dominik Lipp

Dear Glynis, you were so courageous, open and taboo-breaking and taboo-breaking in your performances.

Gisela Hochuli

Your openness, your cheerful manner and your smile were always a source of refreshment. They will always stay with me.

Maricruz Peñaloza

... 'cheeky' and 'perky' are two words that immediately spring to mind when I think of Glynis:

'perky' - in the sense of "uninhibited - cheerfully bold" - she was the first to reach out and break the spell when Jürgen Bogle asked the audience to fondle, to knead his bosom at the BONE Performance Art Festival 2015 after his performance - a re-enactment of Annie Sprinkle's "bosom ballet"... she was immediately there, the first!

And she was always 'perky' - in the sense of 'bright, dashing and chic': also in her head ... in solidarity and attention!

Valerian Maly

Thank you for being part of PANCH-Fest, Must or Not, The Gathering and much more over the years.

Gisela Hochuli

Glynis, your gentle and infectious smile stays on in the memory.

Parvez

Glynis often sat in a cardboard box, her feet and lower legs peeking out over the edge. Then she would eat a banana confidently, slowly and with relish.

Glynis was an extraordinary woman and artist, I will miss her.

Markus Goessi

Glynis, you were and still are a true English lady and at the same time not at all!

Ursula Scherrer

Glynis Ackermann 1952-2024

Dancer, performer. After working in the ensemble of the Zurich Opera House, she taught oriental belly dance and became interested in Freedance Butoh and performance art. Her focus was on the exploration of and fascination with the human body as a 'landscape', whether stationary or in motion. Its associative potential reveals images and an endless play of energies.



Ongoing monthly

Together Elsewhere

PAB (Performance Art Bergen) und PANCH
2025 marks the start of a new season for Together
Elsewhere: the scope of participating artists is
now extended to the entire performance world:
Together Elsewhere. Vol. 2: Global...

Sat 15.3.25

PANCH AGM

VIA, Basel

Sat 12.4.25

Performance Day Ticino

Villa Saroli, Lugano

Sat 26.4.25

The Gathering

Werft by the railroad station Wollishofen

17.5.25

PANCH Tea Time

at Dominik Lipp

Sat 7.6.25 | Sun 8.6.25

Resonance in Speech

migma Performancetag, Bell Areal Kriens

Sat 2.8.25

LEGS

Synagoge Hégenheim F

Sat 16.8.25

PANCH Tea Time

Performance day St.Gallen

Sat 30.8.25 | Sun 31.8.25

The Gathering Special

Oberblegisee, Braunwald

25.10.25

Revolving Histories, book launch

Foyer Theater Basel

November

11 years PANCH – PANCH-Fest