

Circling in May, inputs and discussions, 5./6.5.2026

Lagerhaus Giswil, Schulhausplatz 3, 6074 Giswil

PANCH, the Performance Art Network Switzerland, invites anyone interested in performance art to set aside some time in May to come together to present and discuss various topics. Over the course of two days, the artist led discussions will focus on the following topics:

• Tuesday, 5.5.2026 10-13 h

Benjamin Sunarjo

Funding and Production Methods

What are the conditions under which performance art is produced and how is it funded, if it is funded at all? I would like to explore these questions through examples from my own and other's practice and present findings from a questionnaire conducted for the Swiss Performance Art Award. Implications for funding policy will be discussed with the aim to initiate a survey of cantonal and municipal funding bodies regarding the funding formats available for performance art.

• Tuesday, 5.5.2026, 15-18 h

Muda Mathis

Resonance: Praline & Chilli Peppers

Let's cultivate resonance! For without resonance, performance artists wither away in their own loops of self-reflection. Here, resonance explicitly refers to the delicate task of verbal feedback after the performance – a delicate task for both the person giving it and the person receiving it.

What does feedback actually mean? And do we have fitting words for it? Or do we prefer to keep quiet when in doubt? Do we have a collective vocabulary that goes beyond mere disapproval and a tap on the back? And what does criticism really mean? Who actually wants to hear it? What is a matter of taste, and what do we mean with quality?

It is clear that engaging with these issues in conversation ultimately helps us grow, both as observers and as artists! Together we want to examine our culture of resonance, develop forms and methods of feedback, and to playfully approach this serious matter.

• **Wednesday, 6.5.2026, 10-13 h**

Judith Huber

Acquisitions, archives, digitisation, estates

We will present three examples to show how performance art can be collected and archived. Chris Regn will report about Revolving Histories and the Catalogue for Collections Performance Art Switzerland. Using one example, I will explain how we managed to digitise a performance video documentation archive and the difficulties we encountered in the process. Thirdly, I would like to present and discuss examples of acquisitions of performance art.

• **Wednesday, 6.5.2025, 15-18 h**

Lean Rüegg, Marce Norbert Hörler

Writing as a performative practice: touching, processing, recharging, repeating

In a workshop format, Lean Rüegg and marce norbert hörler explore writing and working with language as a performative practice. Using simple scores, they investigate aspects of the performative in writing, both individually and collectively.

Among other things, we explore the following questions: What happens when several people write on the same text? Where does my authorship located? What form of embodiment is evident in the text? At other times, we will read aloud to one another the results of these performative exercises, raw and unprocessed, without feedback or judgement.

We ask participants to bring: an object that the group may touch and pass around; a word; a song.