2012

Re-enacting Performance Art

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Chris Hewitt
Germany

Andrea Saemann
Switzerland

Publication Details
Re-enacting Performance Art

Abstract
Lucas Ihlein’s re-enactment work has primarily revolved around Expanded Cinema from British artists of the 1970s. Working with Louise Curham as “Teaching and Learning Cinema”, Ihlein’s approach involves a carefully annotated and documented re-invention of the original works, paying particular attention to the technological specificity of film, video and digital media.

Keywords
re, art, enacting, performance

Disciplines
Arts and Humanities | Law

Publication Details

This conference paper is available at Research Online: http://ro.uow.edu.au/lhpapers/519
Seminar Program

Day 1
Thursday 6 September 2012

KEYNOTE ADDRESS – 1:30-2:30PM

*The Creative Pursuit of Everchanging Actuality*
Ross Gibson
Professor of Contemporary Arts
University of Sydney (Sydney College of the Arts)
abstract

SESSION 1 – 3.00-5.00PM

*Stories from the Margins*
From the Mexican Borderlands to The Block, documentarians discuss where power, truth and creativity meet in their
engagement with the disenfranchised. Siobhán McHugh in conversation with Colm McNaughton, John MacFarlane (from SBS's *The Block* production team) and Susan Moylan-Coombs, Head of Production, NITV.

provocation (*Siobhán McHugh*)
abstract (*Colm McNaughton*)
provocation (*Colm McNaughton*)

SEMINAR DINNER (TBA)

Day 2
Friday 7 September 2012

SESSION 2 – 9.00-10.30AM

*Re-Enacting Performance Art*
Explores the re-staging of ephemeral/live artworks from the 1960s and 70s by contemporary artists. Re-creation as live documentation strategy. Andrea Saemann (Switzerland) and Christopher Hewitt (Germany), in conversation with Lucas Ihlein.

abstract (*Lucas Ihlein*)
provocation (*Lucas Ihlein*) Note: this link takes you to another site
presentation (*Lucas Ihlein*) Note: this link takes you to another site
abstract (*Chris Hewitt*)
abstract (*Andrea Saemann*)

SESSION 3 – 11.00AM-12.30PM

*Art and documentary – intersections on screen*
The borderlands between art and documentary practice are a site of formal innovation and challenges to conventional modes of representation. This session will consider the shifts that occur in the documentary project when critical aesthetic practice engages with the real. Chris Caines and Adam Sébire in conversation with Bettina Frankham.

abstract (*Bettina Frankham*)
SESSION 4 – 1.30-3.00PM

**The Accident**
A session that examines productive, critical, and painful encounters with the glitch, gaps in transmission, and the blank page. With Irving Gregory, Caleb Kelly and Shawn Burns, in conversation with Su Ballard.

provocation (Su Ballard)
provocation (Irving Gregory)
provocation (Caleb Kelly)
provocation (Shawn Burns)

SESSION 5 – 3.30-5.00PM

**Speculative Documentary**
Concluding session. Does the renewed interest in documentary signal a new, speculative relation to the real? Open discussion led by Brogan Bunt.

provocation (Brogan Bunt)

ONE THOUGHT ON "SEMINAR PROGRAM"

Pingback: Who Owns The Story… and other conundrums faced by documentary-makers « Siobhan McHugh

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